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ABSTRACT

Intended for use as staff development for both new and experienced teachers who will participate in mentoring programs, this guide discusses effective mentoring in English education. Section 1 of the guide discusses the Texas Center for Reading and Language Arts and outlines how its multiple projects are designed to share successful strategies and current research in Language Arts and Reading instruction with Texas educators. Section 2, Professional Development, includes suggestions on how to guide participants through the workshop. Section 3, Handouts and Overheads Masters, contains 6 handouts and transparencies with key points and activities to accompany the speaker's notes; and section 4, Readings, contains three sections of applicable readings and a special appendix for working with student teachers. Contains 21 references and an 89-item annotated bibliography. (SC)

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ED 432 762

Professional Development Guide

Effective Mentoring in English Education:

Building Professional Partnerships

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Texas Center for Reading and Language Arts
College of Education • University of Texas at Austin
In collaboration with
• Region XIII/Texas Mentor School Network
• Austin Independent School District

CS 216 799

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Professional Development Guide

Effective Mentoring in English Education:

Building Professional Partnerships

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1. Introduction

What is the Texas Center for Reading and Language Arts ?

The Texas Center for Reading and Language Arts was established to assist K–12 educators in enhancing the Reading and Language Arts skills of Texas students.

The Center's goals are:

1) to provide teachers and future teachers with a thorough knowledge of the instructional principles underlying the English Language Arts curriculum adopted by the State Board of Education;

2) to increase educators' access to high-quality instructional models for all students; and

3) to establish a coordinated system of teacher education and professional development in literacy instruction.

Faculty from the University of Texas at Austin, in collaboration with the Mentor Schools Network, Region XIII Education Service Center, and the Austin Independent School District launched the Center. The Center's multiple projects are designed to share successful strategies and current research in Langauge Arts and Reading instruction with Texas educators.

The Purpose of this Guide

The Guide is intended for use as staff development for both new and experienced teachers who will participate in mentoring programs through their Educational Service Center, university teacher preparation programs, or in their schools. Many of the staff development activities included here are those we used to study our own experiences. It has been designed to accommodate a single three-hour workshop or three hour-long workshops. However, our experience in developing the Guide suggests that the most important element in the development of effective mentoring relationships is time: time to talk, time to plan, time to share, time to observe.

Texas Center
for Reading
and Language Arts

Literacy Labs
Both school-based and university-based labs served as models for universities and school districts.

Teacher Education Models
Elementary and secondary models were piloted to ensure that teachers are prepared to implement effective literacy instruction.

Effective Mentoring
Mentoring practices for new teachers were defined through a pilot program with middle and secondary school teachers.

Spotlight on Reading Schools
Schools were selected for demonstrated success in reading and served as model programs and visitation sites.

District Curriculum Alignment
Austin ISD demonstrated how a district curriculum can be correlated with a state's, as well as the professional development implications for curriculum alignment.

What is Effective Mentoring in English Education?

Effective Mentoring in English Education was developed to explore and identify those skills and practices that best assisted new teachers to take on their professional roles and responsibilities. As the need for educators in Texas grows, more and more new teachers will enter school buildings. These teachers arrive from universities, from alternative certification programs, or under emergency licensure, and they will need the support of their more experienced colleagues (Texas Education Agency, 1995). New teachers must simultaneously grapple with English language arts teaching practices that emphasize cooperative learning and greater opportunities for student choice, with children of increasingly diverse backgrounds, and with the pressures of curriculum planning and classroom management. Contemporary schools look less and less like the schools that both new and experienced teachers attended themselves. Although experienced practitioners have learned to adapt to new teaching contexts, they may also gain new ideas and fresh perspectives from their less experienced peers.

Who Participated?

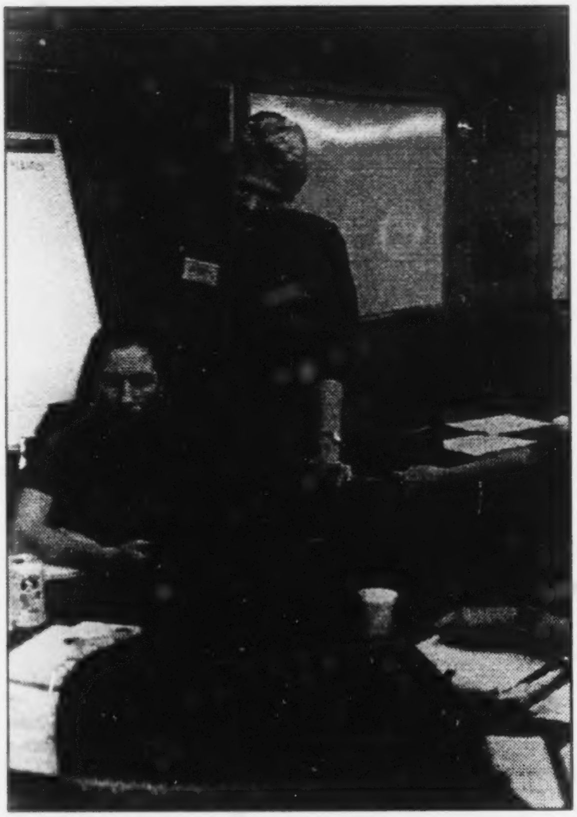
In order to understand how new teachers learn and how experienced teachers can support such learning, we went to the field: to both the new and experienced teachers who were in the process of establishing mentoring relationships. We invited fifteen experienced secondary teachers from the Austin Independent School District to each supervise a student teacher and to explore with us the characteristics of their most successful mentoring practices. Educators who had previously worked with the University of Texas College of Education, they all had reputations for excellent teaching and mentoring. In addition, the student teachers were asked to be part of this group and to provide us with their insights about learning to teach.

What Happened?

Each month this group met for day-long workshops to examine the roles and expectations newcomers and experienced teachers held for each other. They discussed the feedback they found most effective to developing practice, the teaching strategies that worked best for them, and the issues they struggled with as new and experienced teachers. In other words, they shared their perceptions of professional development. In addition, each of the pairs maintained a dialogue journal in which they discussed student teaching observations, unit planning, and life in school.

This professional development Guide was also composed with the assistance of both the new and experienced teachers. For three days in May, we worked together, sorting and organizing our experiences into a series of recommendations for prospective mentors and their protégés. These recommendations are described and illustrated through the words of the teachers themselves from interviews, dialogue journals, meeting notes, and conferences. In this way, we have aimed to offer advice, suggestions, or observations that represent the realities of teaching.

Professional partnerships grow and evolve not in a day or a week but throughout the school year. To be successful, they need to be nurtured and supported throughplanned meetings where mentors and their protégés can share the successes and the obstacles they experience.



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Effective Mentoring in English Education was a collaborative endeavor from its conception to its conclusion. The following teachers and their student teachers were instrumental in the development of this professional development guide:

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2. Professional Development

To The Facilitator

Effective Mentoring in English Education: Building a Professional Partnership is meant to promote strong mentoring relationships. This staff development section offers two workshop formats:

Option A

- a 1/2 day workshop (three-hour session) designed to support teachers who will be involved in mentoring relationships.

Option B

- outlines three one-hour sessions, intended to extend and build upon one another throughout the school year.

Ideally, both of these formats will allow teachers to explore issues such as mentoring roles and expectations, support, feedback, and observation.

Before any workshops are held, facilitators should consider two important aspects of this staff development Guide:

1. Both mentor and newcomer should attend all sessions, since the workshop requires that mentor-protégé pairs work together.
2. The strategies and skills of effective mentoring are discussed in the readings section, and participants should receive a copy of them prior to any workshop sessions.

The staff development materials in this section should serve as a template; they may be adapted or supplemented as appropriate for your schedule.

Effective Mentoring in English Education: Building Professional Partnerships

Option A

Half-Day Staff Development Workshop

Preparing for the Half-Day Workshop

Before the Workshop Begins

- ☐ Disseminate readings (found in the readings section).
- ☐ Ask participants to bring the following:
  - a professional resource they have found especially helpful to their teaching; or
  - a description of an effective lesson.

Equipment

- ☐ An overhead projector and screen
- ☐ A TV and VCR

Materials

- ☐ Effective Mentoring in English Education (EMEE): Building a Professional Partnership Resource Guide
- ☐ Observation Record Handout, one for each participant
- ☐ Transparencies #1-18
- ☐ Handouts #1 and 2
- ☐ A 10 minute clip of a secondary English lesson for the observation activity
- ☐ Large sheets of poster paper or flip charts
- ☐ Paper, pencils, pens, and transparency markers
- ☐ Assorted colored markers

Seating

- ☐ Provide tables and invite mentors and new teachers to sit next to one another. It is important for some of the activities that there are 2-3 pairs of mentors-protégés at each table. Grade and subject matter are not important when seating participants.

Effective Mentoring in English Education

Agenda

Effective Mentoring	45 minutes
Mentoring Roles and Expectations	25 minutes
The Observation Process	30 minutes
Break	20 minutes
Dialogue Journals	15 minutes
Professional Sharing	25 minutes
Pair/Share	20 minutes

Effective Mentoring

Equipment

- An overhead projector and screen
- A TV and VCR

Materials

- Transparencies #1-4
- Writing materials for individual brainstorming activity

Seating

- Seat participants in groups of 4-6 people. Groups should consist of two or three pairs of mentors-protégés.

Instruction

Place transparency #1 [Effective Mentoring in English Education] on the overhead as participants are entering the room.

Share: *What is Effective Mentoring in English Education (EMEE)?*

EMEE was developed to explore and identify those skills and practices that best assist new teachers in taking on their professional roles and responsibilities. Fifteen experienced secondary teachers from the Austin Independent School District were asked to join this project. These professionals acted as mentors for fifteen student teachers during this semester-long project. Together, they explored the characteristics of effective mentoring practices. This EMEE professional development program was created in collaboration with these teachers.

Place transparency #2 [The Mentoring Process] on the overhead projector and discuss the mentoring process.

Place transparency #3 [What is the Purpose of Mentoring] on the overhead projector and read:

Share: *What is the purpose of mentoring? Mary Racine, a high school English teacher described mentoring as follows: To participate in the journey of learning and refining the art of teaching. To make sure that the new teacher has the tools—materials, sources, strategies—to create a unit. To suggest effective practices. To ask "How can I help?"*

Share: *As an overview of the mentoring process, we will watch a short video (20 minutes). The activities, comments, and reflections you will see in this video describe the discoveries made about mentoring relationships by experienced and novice teachers.*

Start the video (allow about 20 minutes)

After the video is complete, insure that the participants have paper and a writing implement.

Place transparency #4 [Think—Pair—Share] on the overhead projector. Distribute Handout #1 [Think—Pair—Share].

Share: *Now that you have had an opportunity to see mentoring in action, let's reflect on the concerns that you think new teachers bring to the field. In a moment, you will begin a Think/Pair/Share activity where you will think, list, and share some of your teaching experiences.*

- *If you are a new teacher, jot down areas with which you are struggling.*
- *If you are an experienced teacher, reflect on your first teaching experiences. Did an effective mentor assist you in this phase of your career? How?*
- *Jot down any dilemmas that you faced and how you resolved these challenges.*

THINK	**Allow about 3 minutes for brainstorming and listing.**
PAIR	**Allow about 5 minutes for pairs to share their examples.**
SHARE	**Allow about 5 minutes for volunteers to share their examples.**

Mentoring Roles and Expectations

Equipment

- ☐ An overhead projector and screen
- ☐ A TV and VCR

Materials

- ☐ Transparency # 5
- ☐ Writing materials and paper
- ☐ Assorted colored markers
- ☐ Poster board paper/ flip charts for each group

Seating

- ☐ Seat participants in groups of 4-6 people. Groups should consist of at least two or three pairs of mentors-protégés.

Instruction

Share: *When entering into a mentoring relationship, mentor and novice need to clarify roles and expectations.*

Place transparency #5 [Defining Roles and Expectations] on overhead.

Share: *Let's go through the procedures together before we begin the activity.*

Read over the guidelines for the activity

Share: *Are there any questions?*

5 minutes for free-write

Share: *Finish your free-write now and we will begin our small group discussion.*

10 minutes for small group discussion. Notify when two minutes remain.

Share: *Each group should list the top 2-3 responsibilities for each of the two roles on the flip charts provided.*

After groups have completed the lists. . . .

Share: *Now that each group has a list of roles and responsibilities for both mentor and protégé, will someone from each group share the results of their team's work?*

Allow five minutes for whole group discussion

Share: *There is no way to discuss every responsibility or role that each unique pair will assume. This activity simply serves to identify some of the roles and responsibilities possible in the mentoring relationship. As your own partnership evolves, you will continue defining the roles and expectations specific to your relationship.*

Observation Practice

Equipment

- An overhead projector and screen
- A TV and VCR

Materials

- Observation Record Handout—one per participant
- Transparencies # 6-12
- 10 minute video of a secondary English lesson
- Assorted colored markers

Seating

- Seat participants in groups of 4-6 people. Groups should consist of at least two or three pairs of mentors-protégés.

Instruction

Place transparency #6 [The Importance of Observation] on the overhead.

Share: *Providing support and learning together means partners need to share classroom experiences. Observing one another need not be a frightening experience. Instead, it should be seen as a way to grow professionally.*

Place transparency #7 [Observation Record] on the overhead

Distribute Observation Record to all participants.

Share: *Please look over these handouts. As you watch the videotaped lesson for about **10** minutes, think about what you see. Jot down in the left hand column those activities or events that support language learning. Focus on the **effective** parts of the lesson. In the right hand column, jot down the questions that arise as you observe the lesson. Afterwards we will break into small groups to discuss our observations.*

Watch video clip (10 minutes)

Share: *Discuss your comments with those sitting at your table—(**5 minutes**).*

Place transparency #8 [The Observation Process] on the overhead. Share and discuss this diagram representing effective observation practices.

Place transparency #9 [Questions for Observation] on the overhead and share.

Share: *Let's look at the sorts of strategies and techniques that fall under each of the phases of observation.*

Place transparency #10 [Observation Strategies: Before] on the overhead projector and read aloud.

Place transparency #11 [Observation Strategies: During] on the overhead projector and read aloud.

Place transparency #12 [Observation Strategies: After] on the overhead projector and read aloud.

Share: *We have given careful consideration to the observation process and explored possibilities for how to conduct an observation. After a twenty minute break we will explore dialogue journals.*

Dialogue Journals

Equipment

- ☐ An overhead projector and screen

Materials

- ☐ Transparencies #13-15
- ☐ Paper and writing utensils

Seating

- ☐ Seat participants in groups of 4-6 people. Groups should consist of two or three pairs of mentors-protégés.

Instruction

Place transparency #13 [The Dialogue Journal] on the overhead and read with the group.

Place transparency #14 [Sample Dialogue Journal] on the overhead.

Share: *This overhead contains an example of how the journal may be used to foster an open dialogue between professionals.*

Share:

- *What type of dialogue/response do you see?*
- *What are other possible uses of the dialogue journal?*
- *What are the benefits of dialogue journals?*
- *Are there any drawbacks?*

Allow Participants to discuss in small groups (5 minutes)

Place transparency #15 [The Purpose of the Dialogue Journals] on the overhead and discuss.

Share: *Dialogue journals can serve many purposes. Take five minutes and write a first entry to your partner. Exchange and write back. (10 minutes total).*

Professional Sharing

Equipment

- An overhead projector and screen

Materials

- Transparencies #16-18.
- Flip charts
- Assorted colored markers

Seating

- Seat participants in groups of 4-6 people. Groups should consist of two or three pairs of mentors-protégés.

Instruction

Share: *The most important element in the development of effective mentoring relationships is time: time to talk, to plan, to share, to observe, and to reflect upon practice. Reflecting upon the experiences during the semester, novice and experienced teachers recognized changes brought about as a result of their conversations.*

Place transparency #16 [Purposes of Professional Sharing] on the overhead projector and discuss the purposes of professional sharing.

Share: *As part of our profession's ongoing desire to foster collaboration among colleagues, this activity is designed to provide the time and opportunity for sharing. The first half of the activity will be spent sharing either a professional reference or an effective lesson in small groups. The final 15-20 minutes of the activity will be spent by mentoring pairs talking with each other.*

Place transparency #17 [Professional Sharing] on the overhead projector and explain the activity.

The groups should consist of no more than 6 participants.

Share: *Please notice the flip chart provided for each small group. Use it to list a summary of your discussion. Then, have a member of your small group report this summary to the entire group.*

Allow 15 minutes for sharing in small groups and 10 minutes for whole group discussion.

Share: *The rest of our time together is reserved for the most important activity we have planned—sharing between the mentor/protégé pairs. Here are some suggestions for how you can use the time.*

Place transparency #18 [Mentor-Protégé Sharing] on the overhead and explain.

Allow time for discussion. With 5 minutes remaining, bring the group together and give volunteers the chance to share what they have done.

Effective Mentoring in English Education: Building Professional Partnerships

Option B

Three Session Format

Preparing for the Workshops

Before the Workshops Begin

- ☐ Disseminate readings (found in the readings section).
- ☐ Ask participants to read section one from the readings before coming to the first session.

Equipment

- ☐ An overhead projector and screen
- ☐ A TV and VCR

Materials

- ☐ Effective Mentoring in English Education (EMEE): Building a Professional Partnership Resource Guide
- ☐ Option B Handouts #1-4
- ☐ Transparencies #1-3 & 5-18
- ☐ A 10 minute clip of a secondary English lesson for the observation activity
- ☐ Large sheets of poster paper or flip charts
- ☐ Paper, pencils, pens, and transparency markers
- ☐ Assorted colored markers

Seating

- ☐ Provide tables and invite mentors and new teachers to sit next to one another. It is important for some of the activities that there are 2-3 pairs of mentors-protégés at each table. Grade and subject matter are not important when seating participants.

Session One

Effective Mentoring and Mentoring Roles and Expectations

Equipment

- A TV and VCR
- Overhead projector

Materials

- Section One of readings
- Transparency #1-3 & #5
- Handout #1 (Think—Pair—Share Activity)
- Writing materials and paper
- Assorted colored markers
- Poster board paper/ flip charts for each group

Seating

- Seat participants in groups of 4-6 people. Groups should consist of two or three pairs of mentors-protégés.

Agenda

Effective Mentoring	**30 minutes**
Mentoring Roles and Expectations	**25 minutes**
Discuss Homework	**5 minutes**

Effective Mentoring

Instruction

Place transparency #1 [Effective Mentoring in English Education] on the overhead as participants are entering the room.

Share: *What is Effective Mentoring in English Education (EMEE)?*

EMEE was developed to explore and identify those skills and practices that best assist new teachers in taking on their professional roles and responsibilities. Fifteen experienced secondary teachers from the Austin Independent School District were asked to join this project. These professionals acted as mentors for fifteen student teachers during this semester-long project. Together, they explored the characteristics of effective mentoring practices. This EMEE professional development program was created in collaboration with these teachers.

Place transparency #2 [The Mentoring Process] on the overhead projector and discuss the mentoring process.

Place transparency #3 [What is the Purpose of Mentoring] on the overhead projector and read:

Share: *What is the purpose of mentoring? Mary Racine, a high school English teacher described mentoring as follows: To participate in the journey of learning and refining the art of teaching. To make sure that the new teacher has the tools--materials, sources, strategies--to create a unit. To suggest effective practices. To ask "How can I help?"*

Share: *As an overview of the mentoring process, we will watch a short video (20 minutes). The activities, comments, and reflections you will see in this video describe the discoveries made about mentoring relationships by experienced and novice teachers.*

Start the video (allow about 20 minutes)

After the video is complete, discuss and answer any questions before moving onto next activity.

Mentoring Roles and Expectations

Instruction

Share: *When entering into a mentoring relationship, mentor and novice need to clarify roles and expectations.*

Place transparency #5 [Defining Roles and Expectations] on overhead.

Share: *Let's go through the procedures together before we begin the activity.*

Read over the guidelines for the activity

Share: *Are there any questions?*

Begin Activity: 5 minutes for free-write

Share: *Finish your free-write now and we will begin our small group discussion.*

10 minutes for small group discussion. Notify when two minutes remain.

Share: *Each group should list the top 2-3 responsibilities for each of the two roles on the flip charts provided.*

After groups have completed the lists...

Share: *Now that each group has a list of roles and responsibilities for both mentor and protégé, will someone from each group share the results of their team's work?*

Allow five minutes for whole group discussion

Share: *There is no way to discuss every responsibility or role that each unique pair will assume. This activity simply serves to identify some of the roles and responsibilities possible in the mentoring relationship. As your own partnership evolves, you will continue defining the roles and expectations specific to your relationship.*

Homework Assignment

Share: *Today you have had an opportunity to see mentoring in action. For our next session, we will reflect on the concerns that you think new teachers bring to the field.*

Distribute handout #1.

Share: *You will complete a Think -- Pair -- Share activity where you will think, brainstorm, list, and share some of your teaching experiences. If you are a new teacher, jot down areas with which you are struggling. If you are an experienced teacher, reflect on your first teaching experiences. Jot down any dilemmas that you faced and how you resolved these challenges. Did an effective mentor assist you in this phase of your career? How?*

Please refer to your handout (#1) for the activity guidelines. Are there any questions? Please remember to read section two and complete your Think/Pair/Share activity before our next session.

Session Two

Observation Practice and Dialogue Journals

Equipment

- Overhead projector
- A TV and VCR

Materials

- Section Two of readings
- Transparencies # 6-15
- Handouts #2 and #3—Observation Record and Dialogue Journal Homework
- 10 minute video of a secondary English lesson
- Assorted colored markers
- Paper and writing utensils

Seating

- Seat participants in groups of 4-6 people. Groups should consist of at least two or three pairs of mentors-protégés.

Agenda

Discuss Homework and Readings	**5 minutes**
The Observation Process	**30 minutes**
Dialogue Journals	**15 minutes**
Assignment of Homework and Readings	**5 minutes**

Observation Practice

Instruction

Welcome participants back for Session Two. Ask that all participants get out their Think/Pair/Share handouts. Ask if there are any pairs who would like to share the results of their discussion and sharing.

Share: *Did anyone find themselves establishing, clarifying, or changing a role/expectation due to this activity? Was there anything in the readings that you would like to discuss?*

Allow up to five minutes for the discussion.

Place transparency #6 [The Importance of Observation] on the overhead.

Share: *Providing support and learning together means partners need to share classroom experiences. Observing one another need not be a frightening experience. Instead, it should be seen as a way to grow professionally.*

Place transparency #7 on the overhead [Observation Record]

Distribute Observation Record to all participants.

Share: *Please look over these handouts. As you watch the videotaped lesson for about* ***10*** *minutes, think about what you see. Jot down in the left hand column those activities or events that support language learning. Focus on the effective parts of the lesson. In the right hand column, jot down the questions that arise as you observe the lesson. Afterwards we will break into small groups to discuss our observations.*

Watch video clip (10 minutes)

Share: *Discuss your comments with those sitting at your table -- (***5 minutes***).*

Place transparency #8 [The Observation Process] on the overhead. Share and discuss this diagram representing effective observation practices.

Place transparency #9 [Questions for Observation] on the overhead and share.

Share: *Let's look at the sorts of strategies and techniques that fall under each of the phases of observation.*

Place transparency #10 [Observation Strategies: Before] on the overhead projector and read aloud.

Place transparency #11 [Observation Strategies: During] on the overhead projector and read aloud.

Place transparency #12 [Observation Strategies: After] on the overhead projector and read aloud.

Share: *We have given careful consideration to the observation process and explored possibilities for how to conduct an observation. Next, we will explore dialogue journals.*

Dialogue Journals

Instruction

Place transparency #13 [The Dialogue Journal] on the overhead and read with the group.

Place transparency #14 [Sample Dialogue Journal] on the overhead.

Share: *This overhead contains an example of how the journal may be used to foster an open dialogue between professionals.*

Share:

- *What type of dialogue/response do you see?*
- *What are other possible uses of the dialogue journal?*
- *What are the benefits of dialogue journals?*
- *Are there any drawbacks?*

Allow Participants to discuss in small groups (5 minutes)

Place transparency #15 [The Purpose of the Dialogue Journals] on the overhead and discuss.

Share: *Dialogue journals can serve many purposes. Take three minutes and write a first entry to your partner. Exchange and write back. (6 minutes total).*

Homework Activity

Distribute Handout #3

Share: *For next session, please reflect in you own dialogue journals about any concerns you have regarding your own teaching. Ask your partner for feedback. Then ask your partner to observe your teaching, focusing specifically upon your concerns. Reflect in your dialogue journal about this activity and what, if anything, you learned from it. Please record your thoughts in your dialogue journal and bring your dialogue journal to the final session. Also, please read Section Three from your readings as preparation for our final session and bring a professional resource or an effective lesson to share with colleagues.*

Session Three

Professional Sharing

Equipment

- Overhead Projector

Materials

- Section Three of readings
- Transparencies #16-18
- Handout #4 -- Suggestions for Future Activities
- Flip charts
- Assorted colored markers

Seating

- Seat participants in groups of 4-6 people. Groups should consist of at least two or three pairs of mentors-protégés.

Agenda

Discuss Homework and Readings	**5 minutes**
Professional Sharing - Resource/Effective Lesson	**25 minutes**
Professional Sharing - Mentor/Protégé	**25 minutes**
Closure	**5 minutes**

Professional Sharing

Instruction

Welcome participants back. Ask all participants to get out their dialogue journals so that last session's homework assignment can be reviewed. Ask partners to share the results of their work together in this activity. Also ask if anyone has any questions, comments, or concerns regarding the readings for this session.

Allow no more than 5 minutes for this discussion.

Share: *The most important element in the development of effective mentoring relationships is time: time to talk, to plan, to share, to observe, and to reflect upon practice. Reflecting upon the experiences during the semester, novice and experienced teachers recognized changes brought about as a result of their conversations.*

Place transparency #16 [Purposes of Professional Sharing] on the overhead projector and discuss the purposes of professional sharing.

Share: *As part of our profession's ongoing desire to foster collaboration among professionals, this activity is designed to provide the time and opportunity for sharing. The first half of the activity will be spent sharing either a professional reference or an effective lesson in small groups. The final 15-20 minutes of the activity will be spent by mentoring pairs talking with each other.*

Place transparency #17 [Professional Sharing] on the overhead projector and explain the activity.

The groups should consist of no more than 6 participants.

Share: *Please notice the flip chart provided for each small group. Use it to list a summary of your discussion. Then, have a member of your small group report this summary to the entire group.*

Allow 15 minutes for sharing in small groups and 10 minutes for whole group discussion.

Share: *The rest of our time together is reserved for the most important activity we have planned --sharing between the mentor/protégé pairs. Here are some suggestions for how you can use the time.*

Place transparency #18 [Mentor-Protégé Sharing] on the overhead and explain.

Allow time for discussion. With 5 minutes remaining, bring the group together and give volunteers the chance to share what they have done.

Distribute and discuss Handout #4 -- Suggestions for Future Activities

Share: *Now that our time together is almost up, we need to look ahead for ways in which the mentoring relationship can be further strengthened.*

3. Handouts and Overhead Masters

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Think–Pair–Share

THINK **Brainstorming and listing.**

If you are a new teacher, jot down areas with which you are struggling.

If you are an experienced teacher, reflect on your first teaching experiences. Did an effective mentor assist you in this phase of your career? How?

Jot down any dilemnas that you faced and how you resolved these challenges.

PAIR **Share and discuss examples with your partner.**

SHARE **We will have 5 minutes at the beginning of our next session in which to share these discussions.**

Handout 1

Defining Roles & Expectations

Activity 2

Individuals

Free Write—Describe the roles/expectations you hold for new teachers and for mentor teachers.

Small Groups

Discuss—Share your individual responses with the group. Determine the 2 or 3 most important roles for both mentor and beginning teachers. Remember, whether you are a mentor or a novice, it is important to consider carefully the expectations for both roles. List these roles on the flip chart.

Whole Group

Share—Report your group's efforts to the whole group.

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Observation Record

What I See	What I Think or Wonder About

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Dialogue Journal Homework

1. Reflect in your dialogue journal about any concerns you have regarding your own teaching.
2. Ask your partner for feedback.
3. Have your partner observe your teaching, focusing specifically upon your concerns.
4. Reflect in your dialogue journal about this activity and what, if anything, you learned from it.

Please record your thoughts in your dialogue journal and bring your dialogue journal to the final session. Also, please read section three from your readings as preparation for our final session, and bring a professional resource and an effective lesson to share with your colleagues.

Professional Sharing Activity 3

Choose a group and share one of the following:

1. **Professional Resources**

   Share a particularly helpful professional resource and explain why it was so useful.

2. **Effective Lessons**

   Share a particularly engaging writing or reading/literature lesson and explain why it was so effective.

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Suggestions for Future Activities

---

1. Roles and Expectations

List 10 questions pertaining to the role of the the teacher in your dialogue journal during the course of one day. Give the journal to your partner. When the journal is returned to you, ask for clarification about at least two of your mentor's responses.

List your strengths and weaknesses as a teacher of the English/language arts in your dialogue journal. Compare notes with your partner and discuss.

Write a letter to your students eliciting their feedback pertaining to their expectations of you. Reflect on this experience in your dialogue journal.

Conduct a brainstorming activity with your classes in which you classify the roles and expectations of students and teachers. After discussing the results with your students, list the categories in your dialogue journal.

2. Observations

Ask an administrator or colleague to observe your teaching informally. Ask for feedback to be written in your dialogue journal. Share this with your mentor or protégé, whichever is appropriate.

Watch at least 5 other teachers in your school for one class period. Take notes. In your dialogue journal, list any questions you have or insights you have developed.

Drawing from the observations of other teachers and of your partner, list at least 10 elements or factors in your dialogue journal that seem to encourage success in teaching the language arts. Discuss with your partner.

Reflect in your dialogue journal about any concern you have regarding your own teaching. Ask your partner for feedback. Then ask your partner to observe your teaching focusing specifically upon this concern.

Suggestions for Future Activities (cont.)

2. Observations (cont.)

Create a 20-minute videotape of yourself teaching a lesson. Watch it with your partner. Set one goal that will help you improve your practice. Ask your partner to hold you accountable. Record in your dialogue journal your improvement in this area as you become more reflective about this aspect of your teaching.

Watch a videotape of your teaching without sound. Reflect upon:

- your classroom movement patterns
- the side of the room you seem to focus on--if any
- the students you seem to focus on--if any
- the students you do not seem to interact with--if any

Discuss this with your partner. Set one goal for yourself. Ask your partner to hold you accountable.

Audio tape yourself teaching. Listen to it with your partner. Analyze whether or not your teaching, explanations, and answers to questions are clear and facilitate learning of the English/language arts for your students. With your partner, brainstorm at least 3 ways your could improve.

3. Sharing

Share one area of language arts instruction that you grappled with as a new teacher or are grappling with now. Discuss with your partner what resources or strategies you have used to become more comfortable or proficient in this area.

Share one area of language arts instruction about which you feel especially confident. Discuss the resources and methods you used to gain this expertise (e.g., mentors and colleagues, trial-and-error, professional organizations, publications, workshops, etc.)

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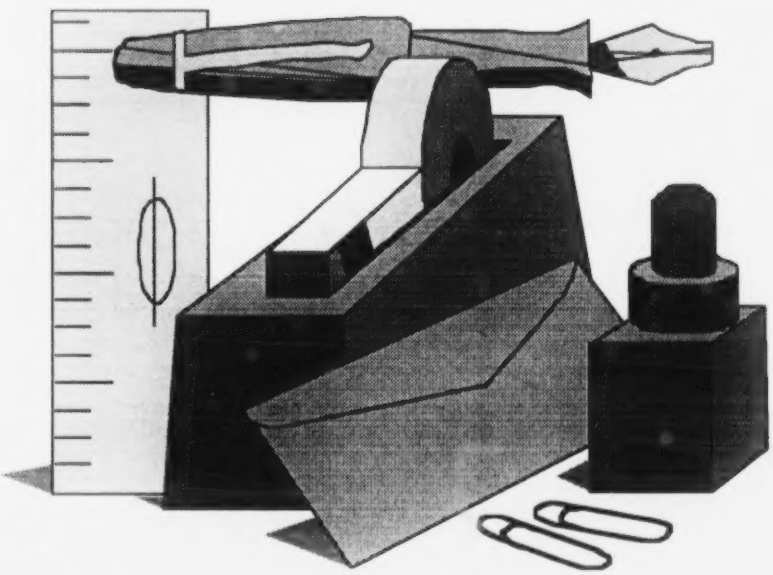
Effective Mentoring in English Education:

Building Professional Partnerships



The Mentoring Process

Mentoring is a reciprocal relationship in which two professionals explore the craft of teaching.

Mentoring is collaborative and requires dialogue, negotiation, reflection, initiative, commitment, and humor.

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What is the Purpose of Mentoring?

To provide resources

To observe

To suggest effective practices

To support

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The Importance of Observation

New teachers grow through support, observation, and reflection.

Observing one another's classrooms, both novice and mentor have opportunities to develop their teaching practice.

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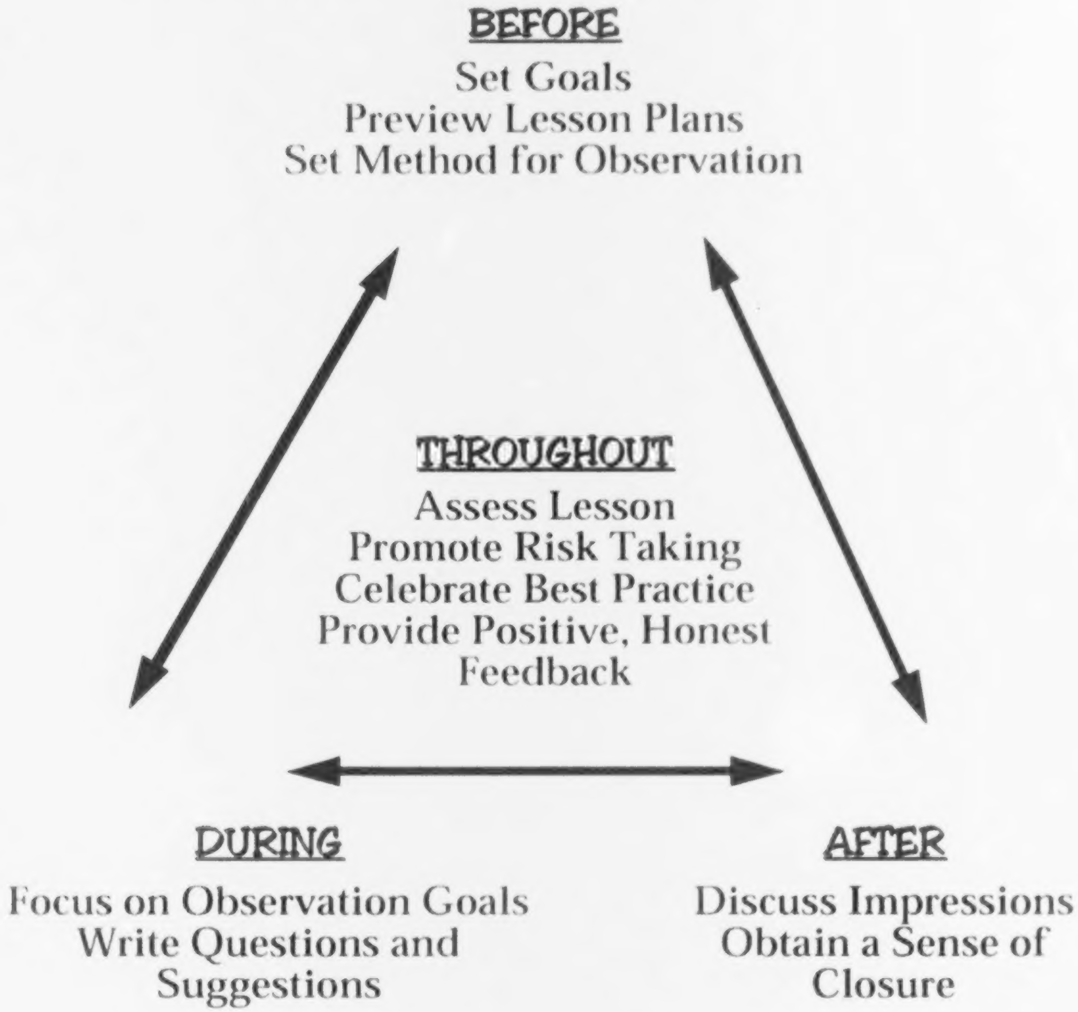
Observation Record

What I See	What I Think or Wonder About

The Observation Process



BEFORE

Set Goals
Preview Lesson Plans
Set Method for Observation

THROUGHOUT

Assess Lesson
Promote Risk Taking
Celebrate Best Practice
Provide Positive, Honest
Feedback

DURING

Focus on Observation Goals
Write Questions and
Suggestions

AFTER

Discuss Impressions
Obtain a Sense of
Closure

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Questions for Observation

- What sorts of conversations should take place before the observation?
- Should partners decide together what the focus of the observation will be?
- How long should the observation last?
- How should the comments be recorded?
- Should written feedback be given before oral feedback or vice versa?
- Should the person who was observed reflect and comment upon the effectiveness of the lesson before the observer offers feedback?
- Should a formal debriefing be scheduled and held after an observation?

Observation Strategies

Before the Observation

- Define a focus for the observation
- Brainstorm ideas regarding the content of the observation
- Define roles of observer and observed
- Set goals
- Identify strengths and weaknesses
- Preview the lesson
- Plan and set the context
- Determine what data will be collected
- Stress effective practices
- Identify risk taking

Observation Strategies

During the Observation

- Observe both student and teacher activities
- Stay focused on goals
- Look for both effective and ineffective practices
- Notice growth
- Write questions and suggestions
- Keep a sense of humor

Observation Strategies

After the Observation

- Share impressions of the lesson
- Provide honest feedback
- Consider comments carefully
- Set new goals and priorities
- Brainstorm suggestions for improved practice
- Provide a sense of closure

The Dialogue Journal

- Effective mentoring is facilitated by many opportunities for conversation. Teachers assist one another by talking about plans, concerns, successful experiences, and student work. Dialogue journals provide a space for this conversation in the mentoring partnership.

- The mentor and protégé write notes back and forth to one another. The journals not only document the year's experiences but chronicle a history of the partners' growth together.

Sample Dialogue Journals

Sharyl:

Lots of different students are answering questions, which reveal that they have read the novel. Yea! As you told your life line, every student was very attentive. By sharing about yourself, you come off as a real person.

Melanie:

What you said yesterday about 5th period is true—they were starting to respond to my lessons and I feel much better about the class. I feel as if I'm developing some sort of a relationship with the students. I feel that I am now able to judge better the capabilities of the classes. Knowing the kids better helps in forming the lessons.

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The Purposes of Dialogue Journals

- Develop professionally
- Talk frankly
- Establish trust
- Vent
- Question
- Provide feedback
- Self-evaluate
- Write observations down
- Discuss personal concerns

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The Purposes of Professional Sharing

- Effective mentors assist new teachers in becoming more self reflective practitioners.

- Both mentor and protégé grow professionally as a result of their experiences together.

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Mentor–Protégé Sharing

Begin your dialogue journal

Plan an observation

Explore opportunities to collaborate

Set goals for your partnership

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4. Readings

Introduction

> Teaching is unique among professions in expecting new members to immediately perform the same responsibilities as people with ten or twenty years of service. (MacDonald, 1991, p. 3)

Most experienced teachers can look back fondly at their first years in the classroom, but during their "trial by fire," they often found the responsibilities for teaching overwhelming. Recently, the Texas Education Agency (1995) in its study of teacher preparation reported that all first-year teachers relied on the support of veteran teachers during the induction year. As a consequence, many school districts have recognized the need for more formal systems of support for novice teachers and have begun to implement mentoring programs to assist them in their first years of teaching. This professional development program is intended to further such efforts.

The needs of new teachers are compounded by the State's adoption of a new English Language Arts curriculum in 1997. Not only will novices be faced with daily classroom responsibilities, their more experienced colleagues will also be learning the new curriculum and making adjustments to their own practices. In the context of the new curriculum, mentoring relationships create possibilities for new and veteran teachers to learn together. For this reason, our subtitle, "Building Professional Partnerships," emphasizes collaboration between beginning and experienced teachers. Rather than focusing solely on the experienced teachers' support of the novice, we have also outlined the benefits gained by mentors.

This project was jointly developed by teachers, student teachers, and university faculty. During the spring semester, 1997, fifteen exemplary teachers from the Austin Independent School District were each invited to mentor a student teacher from The University of Texas. Both the cooperating and student teachers were also invited to investigate how experienced teachers help novices join the profession. Keeping dialogue journals and attending monthly workshops, the pairs of mentor and novice teachers shared common experiences, chronicled the history of their work together, examined the evolution of their professional association, and summarized their responses to the mentoring process. The fruits of their work can be found in the pages of this text.

By drawing upon teachers' and student teachers' voices, the readings that follow identify the specific issues facing new teachers and the practices this group found most effective in supporting novices' professional growth. These readings offer a variety of suggestions for establishing relationships, sustaining them, and using them to advance the practice of both new and experienced educators. Although Effective Mentoring in English Education was conducted with student teachers, this professional development program applies to all new teachers. As all teachers in Texas respond to the new Essential Knowledge and Skills, working collaboratively to adapt English language arts practices creates exciting opportunities for both new and experienced teachers to explore the dynamics of teaching and the ways they can most effectively teach the students who pass through their classrooms.

The readings are organized in three sections. Each section emphasizes an aspect of mentoring that our colleagues determined was an essential part of building partnerships. In the first section, new teachers' responses to the realities of school—the paperwork, the demanding schedule, the lesson planning, and the procedures—are detailed along with suggestions for mentors as they attempt to ease new teachers' transition to school life. In Section 2, we offer suggestions for building strong partnerships. Here, the emphasis is on more than surviving the first year of teaching. It centers on the development of support systems that encourage reflective practice and professional dialogue. Section 3 examines aspects of curriculum development and professional collaboration. Finally, we have included an appendix that addresses the unique characteristics of cooperating teacher-student teacher relations. Our colleagues came to view mentoring as more than simply offering a helping hand to the "new kid on the block." For them, participating in an organized project offered an opportunity to revisit their lives as English language arts teachers and an opportunity for ongoing professional growth.

In this sense, conducting Effective Mentoring in English Education provided project members—University of Texas faculty and graduate students, Austin Independent School District teachers and student teachers—the unique chance to examine and share our various perspectives on the teaching of English language arts. We had the opportunity, as Joseph MacDonald (1992) suggests all practitioners should, to "Reflect upon our practice, converse with our peers, look critically at the circumstances of our work, and, finally, attend to the voices of experience" (p. 123). We invite you to participate in a similar process in the effort to grow professionally, to support each other, and to work collaboratively toward increasingly effective English language arts instruction.

Section 1

The reality of school often surprises new teachers.

What does "collate and staple" mean and how do you make it work? Where do you find the replacement bulbs for the overhead? Where can you buy shoes that are comfortable at the end of a ten-hour day (and that still match your meager two-skirt, mix-and-match, new-teacher wardrobe)? How do you effectively explain a book seminar to a recently integrated ESL student? When two 16 year-olds begin squaring off for a fight in the classroom, what exactly do you do? How do you get a class of 33 students across campus for an all-school assembly? How do you teach spelling to blind students?

Tosh Callaway, a new teacher, eloquently voices a concern that most beginners have: feeling overwhelmed with the complexities of classroom life. As Tosh quickly realized, questions about planning proliferate—not just about subject matter issues, but also about student problems, classroom management, and personal concerns. What may seem superfluous to the established teacher can often overwhelm the novice. These newcomer concerns are not unusual. Recent research (Head, Reiman, & Thies-Sprinthall, 1992; Huberman, 1993) suggests that new teachers show patterns in the transition to professional teaching. Tosh's example highlights the surprise common to new teachers beginning their careers. She is not only concerned about creating interesting lessons, she is concerned about surviving. Huberman (1993) characterizes this phase of teacher development as "a period of survival and discovery" during which newcomers must grapple with the complexities of teaching (p. 3). It is also a time when novice teachers discover their teacher identities and the excitement of both their own and students' learning. By helping newcomers establish routines, reflect on practice, and recognize the multi-faceted responsibilities of teaching, mentors provide balance between survival and discovery. From the beginning of their partnership, mentors and their protégés should consider the following aspects of teaching life:

☐ New teachers are striving to survive and define their teaching lives.

☐ Teachers must balance their pedagogical, interpersonal, and bureaucratic responsibilities.

1.1 New teachers are striving to survive and define their teaching lives.

- **Throughout the process of defining the role of the English language arts teacher, the beginning teacher tries to make sense of classroom life.**
- **New teachers often face unexpected challenges both in and out of the classroom.**

Expecting quandaries about lesson-planning, pacing, and effective teaching practices, I was sometimes baffled and scared. As I watched my mentor teacher, I had to revise my expectations of the role of a teacher daily. What I, as a teacher, am supposed to know and do surprises me. Evaluating and changing my perception of the role of a teacher became the focus of my learning-to-teach experience.

Throughout the process of defining the role of the English language arts teacher, the beginning teacher tries to make sense of classroom life (Vinz, 1995). New teacher David Daniel quickly realized that he was testing and revising his expectations of teaching (Lortie, 1975). By observing his mentor, Frank Pool, David began to understand the many roles teachers assume. English language arts teachers must simultaneously coach language learners, develop literature curriculum, and interact effectively with students and staff. One of the ways a mentor can help during these early experiences is to be sensitive to the new demands placed on the beginning teacher.

Mentors can also ease the transition by introducing newcomers to other colleagues and by giving them a tour of the building. For example, to welcome Kristin McAtee, Lorie Tallmadge, a mentor teacher, met Kristin at school on a Saturday morning. Lorie introduced Kristin to some teachers who happened to be there and gave Kristin a leisurely, guided tour of Mendez Middle School minus its 1500 students and staff. Lorie shared her purpose:

> Kristin was able to get a good overview without feeling intimidated and to know the locations of the teachers on my team, and their locations in relation to her homebase. And since we were doing it on a day when I was not on duty, I was able to take time with her to show her little things. It was nice, too, because she was able to meet some really devoted colleagues and to know them on the first day walking in the door.

Meeting Kristin on a Saturday was beyond Lorie's normal duties. Given the value for Kristin, however, the tour was a small inconvenience. It made Kristin feel welcome at school and provided an invitation to see herself as part of the faculty. Developing relationships with faculty and staff is an important first step for new teachers because these relationships will provide them additional professional support (Warner and Bryan, 1995).

These introductory experiences also take place in the classroom. During the first days of school, both new and veteran teachers must learn students' names, set up their classrooms, and develop unit and lesson plans. However, for novices like Tammy O'Higgins, these initial teaching tasks are all unfamiliar. She described her experience:

> As for my part so far, I'm still working on all the names of both students and faculty; there are so many all at once, but I'm getting there. I'm now getting to the point where I'm more comfortable in my new environment.

This dialogue journal entry, shared with her mentor, served as a reminder that what many veteran teachers take for granted is a challenge for newcomers.

Tom Vanatta, a mentor English teacher at Crockett High School, learned this lesson as well. He wrote:

> It may be now that my class discipline is so automatic and secondary to my teaching that I waste little time and effort on it. This subconscious routine may be why I find it difficult to explain what I am doing to keep order in my class. For example, I could have more clearly explained the many and simultaneous things I do in the first fifteen minutes of class: monitoring, checking roll, giving out handouts, getting kids settled, distributing materials, recording attendance in the gradebook, yelling at a group in the corner, nabbing the tardies, and so on.

Tom points out how routine veteran teachers' practices can become. For newcomers, nothing is routine. To help their partners establish their own classroom procedures, effective mentors show their protégés how they learn names, begin class, or collect homework (Vinz, 1995).

For newcomers, nothing is routine. To help their partners establish their own classroom procedures, effective mentors show their protégés how they learn names, begin class, or collect homework.

New teachers often face unexpected challenges both in and out of the classroom. For example, many new teachers find themselves in classroom situations—in a grade level, at a school, or with students who have special needs—that they did not envision for themselves. Regardless of the circumstances, they must remain open to these professional challenges. Julia Biggerstaff, who had hoped for an assignment working with eighth graders, found herself with sixth graders at Bailey Middle School:

> I have been pleasantly surprised by my placement in sixth grade. Some of my preconceived notions proved true: the kids were smaller, they were more willing to participate than most of the high school students I had observed, and the classroom was easier to control for the most part. Some of my fears proved unfounded. It wasn't like teaching "little kids." It was much more exciting and challenging than that. I love being able to help older students perfect what they already want to say and to discuss their ideas and opinions with them. I found out, however, that I also love bringing new ideas and techniques to students who are still discovering that they have something to say.
>
> Teaching requires flexibility and an open, accepting attitude. The best advice I could give an up-and-coming teacher would be to remain open-minded before, during, and after beginning a teaching assignment. I plan to follow this advice throughout my career, following the example first set for me by my mentor teacher.

With the support of an effective mentor, teaching in unexpected situations can be not only manageable but rewarding.

Julia offers invaluable advice to new English language arts teachers. With the support of an effective mentor, teaching in unexpected situations can be not only manageable but rewarding. Each new year brings its own challenges, and by remaining flexible, teachers can find satisfaction in all these situations.

Remaining flexible also proved useful to Tammy, who had envisioned working with "at risk" students. Instead, she found herself at a magnet school with honors classes, where she learned that all students pose their own challenges and rewards:

> Ultimately, I realized that these magnet students are regular kids. They suffer and they struggle; sometimes they conquer, and sometimes they fall. Working with magnet students was challenging and rewarding, as I'm inclined to believe that teaching always is. I would never dream of abandoning my goal of working with "at risk" students because they do need caring, creative, competent teachers. Now my dream includes gifted students as well.

These examples share a vision of embracing teaching and its challenges. As new English language arts teachers define their roles, they need supportive mentors who model this vision. These mentors lead by example, accept challenges of their own, and share the insights gained from their experience.

1.2 Teachers must balance their pedagogical, interpersonal, and bureaucratic responsibilities.

> *Teaching, like writing music, depends upon dressing up old ideas in new clothes. As you can guess by now, I have altered, added to, or "borrowed" everything dealing with English language arts content and curriculum. This is normal. The longer you teach, the more you tend to "play" with lessons. Curriculum is not going to be written in just one book. You must create it, look for it, and paste it together to end up with great lessons.*

- **New teachers build their practice gradually, borrowing and adapting teaching materials from many sources.**
- **Effective mentors help novice teachers develop appropriate and flexible management plans.**
- **Mentors model effective interpersonal relationships because these relationships contribute to successful classrooms.**
- **To manage the bureaucratic aspects of teaching, new teachers need to establish flexible work patterns.**

New teachers build their practice gradually, borrowing and adapting teaching materials from many sources. Mentor teacher Sharyl Davis offers sound advice to her protégé, Melanie Talb. Sharyl knows that all teachers borrow, combine, and tinker with materials they acquire from textbooks, professional journals, or colleagues. They experiment with their practice to learn what works effectively for them.

Modeling this kind of experimentation may help new teachers as they develop their craft. For example, Jessica Barnes learned from her mentor, Mary Racine, that all lessons need not be teacher directed:

> I never imagined that one day I would be given the opportunity to teach *The Sound and the Fury*, but I leapt at the chance when my cooperating teacher offered to team teach her Senior AP English class. I climbed to the top of my closet to unearth college notes, and I poured over them and the text to prepare for the event, but Mary's lack of preparation disturbed me. Where were her overheads, her notes, her Faulknerian facts? Why wasn't she racing around creating exciting and powerful lessons to capture students' interest and touch their souls? Perhaps, I thought to myself, this book doesn't mean as much to her as it does to me. Perhaps she has yet to discover its complexities and its beauty. How else to explain her casual approach to this mammoth of a story?
>
> Five minutes before we began the lesson, I hesitantly be-

Mary modeled for Jessica a way to structure more student-centered lessons and subtly encouraged Jessica to have more faith in her students' abilities.

gan to voice my concerns. Her reply—"We'll just see what happens. I want the students to discover the book themselves. I'm going to let them ask and answer their own questions"—shocked me. Discover it *themselves*? Weave those pieces and scraps and threads of dialogue and memory into a quilted whole *without* our help? What was she thinking? And how can this be *teaching*?

I grabbed my college notes, armed and ready to "save" the lesson from its inevitable failure, and took my place beside Mary in front of the class. I sighed, took a deep breath, and plunged into the lesson. I followed the students' unraveling of the narrative:

"Is Luster a dog?"

"Don't you see—Benjy thinks they're calling *Caddy* when they're really calling for a golf *caddie*."

"Why is Quentin so obsessed with Caddy?"

"Faulkner's use of italics sometimes confuses me..."

They bounced words and ideas off each other. Through gentle questioning and occasional prodding, Mary drew the answers from the group. As I sat enraptured anew with the lyricism of the narrative and struck again with the absolute, blinding beauty and pain of Caddy Compson, I reveled in my tangled roles of student and teacher. Those students covered all the major points scribbled faithfully in my college notebooks, yet their presentation of those points was organic and rather magical. Never had I learned so much about Faulkner.

Mary modeled for Jessica a way to structure more student-centered lessons and subtly encouraged Jessica to have more faith in her students' abilities. Mary introduced Jessica to a new way of thinking about teaching, and Jessica was observant enough to understand the lesson she was learning.

In addition to experimenting with curriculum, effective teachers learn to accommodate the diverse students in their classes. Planning for both content and student needs is especially challenging for new English language arts teachers. Tosh Callaway, for example, learned flexibility as she developed lessons appropriate for students with disabilities:

> When I first met my two classes, I was surprised to find two blind students mixed in with the squirming multitude. At the end of the first week, I had to devise a plan to be able to include and accommodate these students in the way that I knew it could and should be done. What that eventually meant was written lesson plans a week ahead of time and copies of all handouts, tests, warm-ups, and directions for the Texas School for the Blind and Visually Impaired coordinator. When it came to the actual lessons, I incorporated a lot more music and reading aloud. Implementing my plan just took a little more organizing and thinking ahead, but I accommodated those students' needs. Surprisingly enough, the accommodations also helped the rest of the class and me. By planning my lessons farther in advance, I was able to focus and unite my objectives, making the connections between my lessons stronger. The rest of the class benefited as I worked non-visual sensory experiences into all of my lessons.

Because Tosh made accommodations for her blind students, she was better prepared to teach, she learned new strategies effective for all students, and she improved her teaching.

This experience illustrated for Tosh the complex nature of good teaching and reflective practice. Effective teachers, she learned, alter their lessons and pay attention to students' responses. Tosh discovered that:

> Good teaching is about writing good lesson plans and effective management, but it is also about the role a teacher can play in students' lives. My perception of this role continues to evolve.

Tosh recognized that teaching is an ongoing pursuit. Learning from her, mentors should be sensitive to new teachers' immediate day-to-day concerns but also should encourage novices to consider larger curricular issues. The mentor can nudge the new teacher to think beyond daily survival.

Effective mentors help novice teachers develop appropriate and flexible management plans. They draw upon careful observations and identify areas of classroom management that puzzle new teachers. For example, Kim Hoch remembered the difficulties her partner, Pam Reynolds, had initially experienced with a group of students:

Mentors should be aware of new teachers' immediate day-to-day concerns but also encourage novices to consider larger curricular issues.

> I could sense her anxiety and apprehension, and to be honest I shared it whole-heartedly. She had had a previously negative experience with this motley crew.

Kim advised Pam:

> You can't let them know that you are fearful. Confront them head on and don't allow their misbehavior and unwise choices to fall on your shoulders.

Kim's suggestion emerged from her observations and her ample classroom experience. Based on years of habit, Kim's classroom management had become fully integrated into her teaching practice. In interactions with new teachers, however, she realized the need to articulate her management strategies and to offer Pam helpful tips such as ideas for pacing, time management, or discipline.

Most new teachers are concerned about time management and lesson pacing. These concerns include the wait time for responses, the transitions from one activity to another, the length of activities or units, and the time spent consulting with individual students (Rinne, 1995). Excerpts from new teacher David Daniel's dialogue journal suggest how often pacing issues surfaced for him:

- I know I rushed too much today. I kicked it a bit into overdrive after lunch to make sure we got through everything.
- I realized things only go badly when I press or when I hurry.
- It's good to be brisk, but it's a better thing to get students to think more deeply about their responses. Get to the why as opposed to just the who or what.

To address these concerns, new teachers need to seek out their mentors. "It's important for the new teacher to ask the mentor about planning and pacing of units," writes Jennifer Troy. Jennifer hints that when new teachers take the initiative by asking for advice, clarification, and feedback, they help mentors know when and how they can be of assistance.

It is also not unusual for new teachers to be concerned about discipline. On the one hand, they want to be friendly and helpful so that students will love them. On the other, they fear that they will be confronted by a group of unruly children committed to their demise. While neither of these scenarios is likely, all teachers struggle to find an approach to discipline suited to their personalities (Warner and Bryan, 1995). However difficult this concept is for new teachers, there is no set of simple rules. Tom Vanatta points out:

> Preparing to mentor a teacher this spring I put introductory rules neatly in a folder and even had my discipline packet ready. I was prepared to model, discuss techniques and contingency plans, predict student reactions, and prepare Jason for what might happen with war stories from my past. Yet, teaching the art of teaching has to be adapted and changed. I have to move away from instructing toward mentoring, modeling, and moderating.

In the early stages of Tom's mentoring partnership, he realized that both mentor and novice teachers must review and share the procedures that create an orderly classroom. In this way, the partners can target key areas and develop discipline plans together.

However for many new teachers, a kind of mystique still surrounds classroom discipline. Tom's partner, Jason Farr, continued to articulate his concerns:

> Misbehavior is my hardest vocabulary word; what it means depends so much on the context. Maybe Dr. V. has it right: "Absolutely anything that irritates me will stop." The problem for me at first, though, was that everything either irritated, annoyed, disturbed or somehow made me uncomfortable. I felt overwhelmed by discipline problems that may not have been problematic for an experienced teacher, and my apprehension created a classroom climate of discomfort for my students and for me.

Jason expresses his uneasiness with not being able to establish the climate he desired in his classroom. Creating an environment that sustains and encourages personal expression, oral and written, is especially important for the English language arts teacher. It is only in a trusting environment that students are willing to experiment with language (Atwell, 1987; Reif, 1992). As a result, mentors need to help novices establish their own discipline procedures.

Mentors model effective interpersonal relationships because these relationships contribute to successful classrooms. New teachers often find it difficult to strike a balance between friendliness and authority with their students. Kerri, for example, struggled with the relationships she wanted to establish with her students:

> Many times I find myself unsure of how I should respond to a question or comment. Does that just come with experience? I feel like I am still walking the line between being friendly and fair. On the other hand, I have gotten over that urge to be the best buddies. More than anything, I want students to know that I expect them to act responsibly.

Many new teachers are often close in age to their students which creates the potential for relationships that blur the boundaries between teacher and student (Wolpert, 1996). Reflecting on this issue, Kerri adds:

> I think this is a struggle most new teachers face. One of the best comments made by a student about me was, 'Ms. is smarter than other new teachers, but she's not as nice.' I take that to mean nice = 'lets us do anything we want.' If that is true, I don't want to be so nice!

Many times I find myself unsure of how I should respond to a question or comment. Does that just come with experience?

In order to establish successful relationships, students must see their teachers as classroom leaders, facilitators, and responsible adults. As new teachers observe the relationships their mentors maintain with students, they also learn to balance students' need for attention and the teacher's need for authority.

Striking this balance is especially important because the significance of teacher-student relationships cannot be underestimated (Corrigan, 1996). The following narrative by experienced teacher, Frank Pool, shows how he learned this lesson with a student named Pearl:

> Pearl was in my senior class last year. A bright girl, who didn't say too much in class or at least to me or to anyone but her band buddies in the class. Yet, Pearl was a very good writer, insightful, sensitive, and highly fluent. Problem was, she didn't turn in her work very often. In the spring, I had put up with enough procrastination. I was really angry. I don't like to call parents. So I called Pearl out into the hall, sat her down on the bench in front of the assistant principal's office, and told her that I was going to

> call her family right now, and I wanted her to be listening to the conversation when I talked to them. That's when the tears began. She started spilling the details of her family life. And through the tears she told me how much my comments and support had meant to her. I was moved and touched. I had no idea that anything I had ever said to her had reached her.

Frank was reminded of how personal relationships forged with students are crucial to his practice. These relationships are built through sharing and mutual respect and are generally initiated by the teacher. As Frank's story of Pearl demonstrates, students' behavior or motivation is often affected by experiences beyond the classroom.

Sharing personal anecdotes can be one important element in establishing teacher-student relationships. Kerri Thomas found this process fruitful by relating memories of her high school graduation to a class of seniors:

> Through the stories and laughter we shared, my students began to see the person behind the teacher image. Finally my students were creating a picture of me as a real person with flaws and weaknesses instead of "that person" who had been watching their every move. It is impossible to gain the respect of students if they do not trust you to share with them. By letting them see who I was as a person, the respect my students and I had was a mutual one.

As Kerri's experience illustrates, students may come to see their teachers as human beings with their own stories, idiosyncrasies, interests, and motivations, just as teachers may benefit from learning about their students' lives outside of school.

To manage the bureaucratic aspects of teaching, new teachers need to establish flexible work patterns (Warner and Bryan, 1995). They are frequently amazed by the paperwork, the after school meetings, the bus duty, and the parent conferences that are expected in addition to teaching (Lortie, 1975; Briztman, 1991). Mentor teacher Sharyl Davis offered this advice to her protégé, Melanie Talb:

> You will need to concentrate on creating a comfortable work pattern—when to write a unit, when to hit the copier,

where to store things, when to call parents, and when to do grading. Just remember that nothing is set in stone! If you try something out and it bombs, and try something else.

As a veteran teacher, Sharyl knows that teaching includes not only planning and presenting lessons but a host of additional tasks that impinge upon the daily routine. She also knows that teachers must devise work patterns that suit their schedule and their style. Some teachers will arrive early; others will stay late to ensure that they fulfill their duties to both their students and their schools.

Figure 1 summarizes the range of pedagogical, interpersonal, and bureaucratic responsibilities that teachers assume. Working together, mentor and novice can discover the specific ways that these responsibilities can be managed.

Figure 1

Pedaggogical	Interpersonal	Bureaucratic
Participating in professional development	Building relationships with students	Participating in extra-curricular activities
Evaluating student performance	Collaborating with colleagues	Attending meetings
Learning course content	Working with administration	Gathering supplies
Creating activities	Communicating with parents	Photocopying materials
Managing classrooms	Contributing to department	Completing forms
Planning lessons and units	Cultivating relations with school staff	Accommodating schedule changes

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Section 2

Both the experienced teacher and the novice teacher need to establish a relationship that fosters dialogue and reflection.

> *We started off slowly and awkwardly, circling each other, trying to memorize the moves. As time passed and we became more comfortable with each other, the steps improved but still lacked the natural beauty and grace of experienced partners. Realizing that it would take us several more weeks to become premier dancers, we were lucky to have the equivalent of private lessons: we traveled together to Chicago for the NCTE convention. During the trip, I came to know Wynne on a more personal level. We discovered that we had similar interests and beliefs in both our personal and professional lives. Spending this time together made us friends as well as colleagues. Because we were now more comfortable with each other, the dancing became more relaxed and the rhythm more pronounced.*

Grace Brewster, an experienced teacher, astutely realized that developing strong partnerships between mentors and protégés is an ongoing process—a continually evolving connection built upon trust and respect. Grace describes the early stage of her partnership with Wynne West as learning to dance. Like dancing, establishing a relationship does not come easily. Dancers begin awkwardly, finding themselves stumbling early on as they confront the new and intricate moves required of their craft. So, too, must teachers learn to negotiate the subtleties of their new relationship. Building on their shared interests and experiences, Grace and Wynne recognized that a professional partnership does not flow one-way, from experienced teacher to novice teacher. Instead, it represents a reciprocal and dynamic opportunity to teach and to learn.

Mentoring includes not only the broad areas of offering practical advice, tangible models, and direct instruction, but also the establishment of guidelines within which the new teacher may begin the sometimes hesitant process toward independence. The mentoring process allows each partner to understand the other better, while both accrue the benefits of working as a team. In addition, a trusting relationship enables the sharing of creative ideas and thoughtful observation which benefit experienced teacher and novice teacher alike. Grace and Wynne's experience highlights some important aspects of developing a professional partnership:

- Establishing and sustaining patterns of dialogue are crucial to the productive mentoring relationship.
- New teachers grow through support, observation, and reflection.

2.1 Establishing and sustaining patterns of dialogue are crucial to the productive mentoring relationship.

- **Strong patterns of dialogue establish lasting partnerships.**
- **Dialogue journals prove invaluable in fostering communication between professional partners.**

> *There was a lot of talk that didn't have to do with class. It just had to do with people, what her husband is doing and past experiences and her family and the same for me. There was a lot of talk that wasn't directly connected, but it was talk. At least from my experiences with team-teaching, it is the same kind of talk you get involved with when you really come to depend on somebody as a partner.*

Strong patterns of dialogue establish lasting partnerships. Experienced teacher Mary Racine suggests that talking established her relationship with her protégé Jessica Barnes. Whether personal or professional, their style of communication allowed them to develop mutual respect and trust. As Mary points out, their conversations transcended simple banter, touching upon both the collegial and the personal. For these two teachers, a sense of a personal closeness emerged. However, the communication in professional partnerships can take many forms, including:

- Little need-to-knows
- Soft reminders regarding practice
- A vent for personal concerns
- Lots and lots of advice
- Sounding boards for ideas
- Frustrated pleas for help and sanity

New teachers may be reluctant to start the conversation at first. Yet, as a whole, experienced teachers appreciate new teachers who are willing to ask questions, initiate dialogue, and approach their new situations with a sense of initiative. Julia Biggerstaff, a new teacher, expanded on this point by relating how she wanted to see her performance evaluated in the classroom:

> If you were to evaluate me informally at least as often as you do so formally, I think I would benefit not only from the extra comments and insight but also from the extra experience of being 'examined' as a teacher, a professional.

Before her mentor even began any observations, Julia approached her mentor about her needs for feedback, "How do you think I've been doing this week? I mean, am I showing good instincts?" This assertiveness is appreciated by many experienced teachers who value new teachers willing and eager to ask questions. In this case, Julia felt comfortable with the oral feedback she was receiving, but she still wanted additional written feedback from her mentor. She firmly but politely suggested this in her reflective journal:

> I would like for you to at least evaluate me in this journal once a week. It will be informal, I know, but it would make me less nervous about evaluations, I think. How do you feel about this?

Instead of accepting the relationship with her mentor as it existed, Julia had the courage to be assertive and to ask her mentor for the type of support she felt she needed. Elaine Hawk, the experienced teacher, responded to her protégé's assertiveness in a positive way: "Well Julia, I will observe your 4th period tomorrow." Julia and Elaine's professional relationship continued to grow as a result of each one's ability to discuss openly issues related to their professional experiences.

Although new teachers like Julia bring their own anxieties and innovative ideas to the classroom, the mentor teacher offers creativity, practical knowledge, and experience, contributing balance and stability to the partnership. Moreover, as partners extend their conversations, the significance of their talk increases and may affect their personal and professional identities (Connelly & Clandinin, 1988).

Reflecting upon their experiences during the semester, novice and experienced teachers recognized many significant changes brought about as a result of their conversations:

- Improved self-confidence
- Heightened sense of humor
- Greater independence/autonomy
- Increased willingness to try new things
- More flexibility
- Better connections/communication with students

Through dialogue, mentor and protégé become part of a symbiotic relationship, building strong partnerships established through professional and personal talk. Whether sharing teaching philosophy or plans for the weekend, their discussions create greater understanding of each other's interests, strengths, and teaching preferences, leading to productive collaborations.

Because time constraints affect the amount of dialogue that can occur, the journal serves as an effective way to begin or continue conversations.

Dialogue journals prove invaluable in fostering communication between professional partners. In teaching, most communication is accomplished orally. However, words take on greater significance if they are written down, whether handwritten or digitally produced. Many teachers find that beginning a dialogue journal is like beginning a journey. It describes the winding path through everyday experiences in the classroom, recording the missteps and successes, the questions and quandaries. Starting a dialogue journal can be the catalyst of a professional partnership. Issues can be raised before face-to-face dialogue occurs, allowing partners the time to think. As Frances Bolin (1988) suggests, a journal enables teachers to become more reflective in their teaching. The simple but deliberate act of writing down thoughts and experiences affords professional partners a time and place to think about teaching. For example, Grace and Wynne found that writing in their journal before planning allowed them a chance to prepare for further dialogue:

> We talked a bit yesterday about one way to take advantage of having two teachers in the classroom—one teaching a "main" lesson and the other working with a group of kids who need extra help. That would require that we decide in advance who is doing what job and that we have a way built into the "main" lesson for identifying who will need extra help. We have a lot to talk about!

Because time constraints affect the amount of dialogue that can occur, the journal serves as an effective way to begin or continue conversations. Wynne suggests that this entry is a beginning; the topic has been introduced and will be fleshed out at a future time. Simply taking the time to write down thoughts, questions, or concerns can lead to powerful and continued discussion.

Many people consider journals private diaries kept to record innermost thoughts and feelings. However, in the case of a professional dialogue journal, thoughts and feelings concerning teaching are used as points of discussion between professional partners (Bolin, 1988; Connelly & Clandinin, 1988). New teacher Jessica Barnes initially noted this point with some hesitation: "I have kept a personal journal since I was nine, but I have only rarely showed entries in it to anyone—so this concept of a 'dialogue' is a new one for me." Both she and her mentor, Mary, slowly realized the benefits of writing in the dialogue journal, as Mary recounted:

> Sometimes it seemed like, God one more thing to do, but it served a lot of different purposes. It served a purpose of being able to remember to say something that you were afraid that you'd forget during the course of the day. One of the things I think is most important about a journal: anytime it is important enough to put it on paper, it has more weight.

Although at times an inconvenience, in the long run both partners felt that the dialogue journal was an effective tool in establishing their partnership. Not only does the journal enable dialogue to occur at convenient moments, but it essentially becomes a written record, a history of the professional partnership, and a place to:

- Develop professionally
- Talk frankly
- Establish trust
- Vent
- Question
- Provide feedback
- Self-evaluate
- Write down observations
- Discuss personal concerns

As a form of praise, the written word can have powerful effects. For example, Mary, a high school department chair, described a situation in which she visited a novice teacher's classroom one morning. Right at the moment she dropped in, he was busy getting students settled and was unable to speak with her. As she wandered around his classroom, she noticed items on the walls and the firm, professional way he handled his students. Later that day she wrote him a note to say that she appreciated the way he gave clear, consistent, and calm directions to his students. He approached her in the hall later to comment, "You know that's the first positive thing anybody has said to me all year and to get it in a note was wonderful." Many times, the demands of the job keep teachers charging ahead without time for reflection, but there are also times when just a small amount of written praise has significant effect. This is especially important for new teachers, who are understandably unsure of themselves as they enter their new profession.

New teacher Kerri Thomas used her journal to tell Gretchen Polnac how much she appreciated Gretchen's encouragement:

> I don't think you realize how much I value and respect you as a teacher and as a mentor. I appreciate your kind words and encouragement. It is so much easier to come to school every morning feeling supported.

Just as the dialogue journal can be used for quick notes, it also proves effective for working out lengthier issues as mentor Marilyn Lamin suggested in this entry written to Anne-Kathleen Kreger:

> Never feel you have to apologize for being "long-winded!" On the days we don't have a good long chat, then pour it out on paper--please!

By continuing to use the dialogue journal, conversations occur at convenient moments, thoughts are written down for later discussion, and the professional partnership can be strengthened.

- **By providing a safety net for less experienced colleagues, mentors enable novices to struggle, learn, and grow.**
- **Observing one another's classrooms, both novice and mentor have opportunities to develop their teaching practice.**
- **Effective mentors assist new teachers in becoming more self-reflective practitioners.**

2.2 New teachers grow through support, observation, and reflection.

Effective mentoring means helping somebody, not sticking them in a room with a teacher's edition and saying, "Here is what you do." It is talking to them. It is giving them as much time as they need, not as much time as you can spare. It's building a personal relationship with them where they're not afraid to ask you a question or try something new.

By providing a safety net for less experienced colleagues, mentors enable novices to struggle, learn, and grow. In building a mentor-protégé relationship, the more experienced partner should recognize that providing support to the novice teacher is an essential element in the newcomer's development as an English language arts teacher (Bey, 1992; Strong, 1996). The mentor should recognize that support comes in many forms:

- Reflecting through personal knowledge
- Modeling based on experience
- Providing emotional support
- Relating insightful wisdom
- Sharing helpful suggestions
- Furnishing timely reminders and praise

Supportive words are especially meaningful when beginning teachers are struggling in their classes. Sharyl Davis offered these words of encouragement to Melanie Talb: "We must view these bad days as learning experiences, not as reflections of our personal worth." In a similar way, Lorie Tallmadge supported her protégé, Kristin McAtee: "As you learn with, from, and alongside your kids, you'll stumble, but suddenly—perhaps after the 57th stumble—you'll realize you have achieved the status of 'teacher.'" In addition to recognizing the many ways they can support novices, experienced teachers should remember the tremendous effect their words have on newcomers. New teacher Kerri Thomas underscored this important aspect of the mentoring relationship:

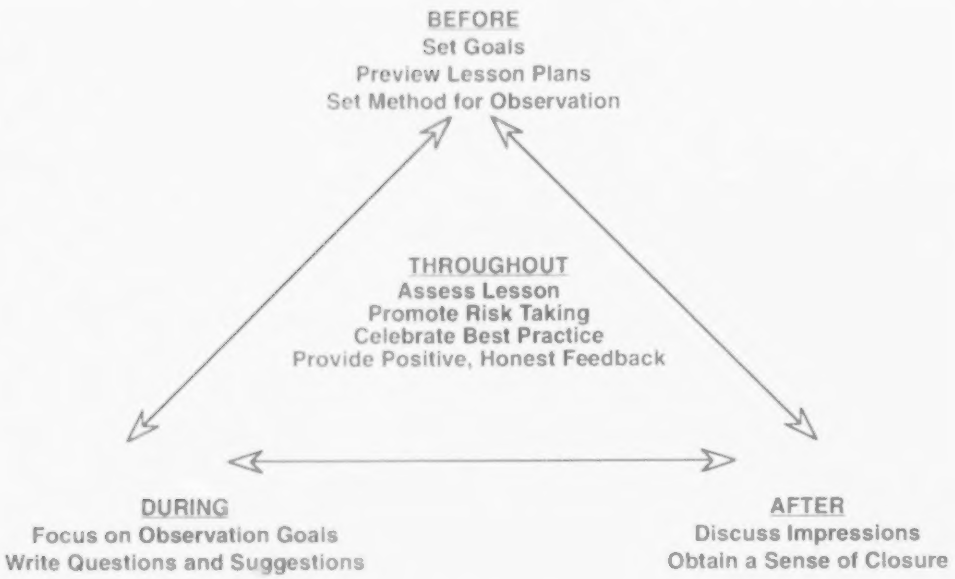
> We talked so often in my education classes about creating a sa*fe, trusting learning environment*. You have created this for me. Support is crucial in this field. I had a fabulous support system and am so thankful for the positive reinforcement I received, especially on 'one of those days.'

As this novice teacher acknowledges, mentors' advice and suggestions have a strong and lasting impact on the development of the novice English language arts teacher. Advice and suggestions are only possible, however, when mentors and novices create opportunities for observation.

Observing one another's classrooms, both novice and mentor have opportunities to develop their teaching practice. English language arts teachers support their students' reading and writing skills by being good "kidwatchers" (Goodman, 1986). Kidwatching relies upon careful observation of students' strengths and weaknesses, interests, motivations, and unique talents. To observe teaching, both novice and mentor need to apply similar strategies. They might ask themselves, "What do I see happening in the classroom that encourages language learning? Where could improvements be made? How do the students respond to this lesson, this teacher? How does this classroom feel? What special contributions does this teacher bring to the classroom? How might they be tapped for the benefit of students?" Questions such as these underlie any specific goals for a classroom observation and center on the ways in which the teacher contributes to student learning.

Arranging times for observation during the school day is not always easy, but the rewards for both mentor and novice are worth the effort. Supportive administrators or department chairs may be able to help, although in most schools, scheduling observations will most likely mean forfeiting some planning time. It should

Figure 2


BEFORE
Set Goals
Preview Lesson Plans
Set Method for Observation
THROUGHOUT
Assess Lesson
Promote Risk Taking
Celebrate Best Practice
Provide Positive, Honest Feedback
DURING
Focus on Observation Goals
Write Questions and Suggestions
AFTER
Discuss Impressions
Obtain a Sense of Closure

be noted that newcomers are frequently anxious about observations. To ease their fears, mentors might volunteer to be observed first. Figure 2 provides a visual representation of the observation process, outlining strategies effective before, during, and after the observation.

In preparing to observe, mentors and novices will want to set definite goals. They might look at specific teaching practices: the way the mentor begins class, conducts writing conferences (while keeping an eye on the class as a whole), or manages literary discussions. Mentors can initiate this goal setting by requesting that new teachers identify the kinds of feedback that would be most helpful to them, as Kim Hoch did for Pam Reynolds:

> What kinds of help and feedback do you need from me? Is there any specific area of the class on which you want me to focus (e. g., wait time, calling on students, etc.)?

During observations, the observer should stay focused upon the lesson and the goals set, keeping notes that record both impressions and questions. This stance is especially important when observing newcomers. There are so many skills for the new teacher to acquire; addressing them all potentially overwhelms the beginning teacher.

After the observation, discussion should center on the specific goals and the impressions of both the observer and the observed. Some researchers suggest that the debriefing conference should begin with the observed teachers assessing their own performance (Smith, 1992). Responses to the lesson by the observer need to be both straightforward and supportive. After observing her mentor, Sharyl, handle an unruly student, Melanie commented:

> The way in which you handled him was so exceptional. You told him straightforwardly what was going on, but you told him in a way that showed you cared and gave him dignity. Perfect!

Seeing an experienced teacher dealing effectively with a discipline problem, Melanie gained first-hand experience that she will be able to use in her own practice.

To encourage growth, experienced teachers will also combine praise with concrete suggestions. For example, mentor Jennifer Troy noted the positive classroom climate that Tosh Callaway had established in her classroom:

> I like the atmosphere that is emerging in your classes. I would like for you to think about connecting ideas—ideas that appeal to those creative, quiet kids or the smart, loud ones.

At the same time, she offered a specific suggestion to Tosh regarding her lesson, encouraging Tosh to plan more inclusive lessons. In a similar way, Mary Lee Whipple made this suggestion to Tammy O'Higgins:

> One syndrome you may have to watch out for is their drifting off task into a purely social mode. That mind set will undermine your best laid plans. You can avoid this by using your "teacher voice" (you already have one, you know) and being as strict and assertive as you feel comfortable doing.

These responses both offer support and identify specific areas for improvement. Their tone is straightforward without being harsh or overly critical. As a result, they assist beginning teachers in improving practice without overwhelming or defeating them. Above all, observing one another's classrooms needs to be a cooperative and supportive process, not an evaluative one. The aim is to teach and to learn from each other in order to strengthen teaching practice (Neal, 1992).

Effective mentors assist new teachers in becoming more self-reflective practitioners. In this way, mentors provide new teachers with skills they will use for the remainder of their professional careers. In *The Reflective Practitioner*, Donald Schön (1983) chronicles how "reflection-in-action" is an essential aspect of professional practice and might be fostered in future professionals. Schön maintains that the best professionals know more than they can ever verbalize about their craft and that they rely on a finely developed sense of improvisation learned in their practice. This sense of improvisation can include matters of content, management, or any other aspect of the teaching profession.

Effective mentors can help newcomers by making their practical and intuitive knowledge accessible to their protégés through dialogue. In this way, the mentor demonstrates that constant reflection is a process all effective teachers use for their own growth.

Effective mentors can help newcomers by making their practical and intuitive knowledge accessible to their protégés through dialogue. In this way, the mentor demonstrates that constant reflection is a process all effective teachers use for their own growth.

For example, veteran teacher Kim Hoch asks her own questions about teaching practice:

> I often go home wondering if what I'm doing in class is going to help the kids in the future. I feel that I plan my year and lessons according to the TAAS. But does the TAAS lead the kids into the future?

Kim's reflection allowed new teacher Pam Reynolds access to the process of critical examination common to many teachers. In addition, mentors can offer guidance for newcomers by sharing the strategies they use to understand practice. Mentor teacher Sharyl Davis provided Melanie with the following steps to reflect on a "bad" day:

> I know exactly how you felt yesterday. The key steps are these when you feel frustrated:
>
> 1) figure out why;
>
> 2) decide if you have control over whatever the problem is;
>
> 3) if yes, brainstorm with a peer for things to try.

These steps gave Melanie a guide, a way to reflect on concerns independently. They targeted a specific classroom incident and were intended to help Melanie more effectively manage her classroom.

Reflective practice can enable beginners to explore broader teaching issues as well as to cope with daily struggles (Bean & Zulich, 1989; Bolin, 1988). Pam, a novice teacher, used her journal to raise questions about effective teachers:

> You know what I want to know? How do you know when you are an effective teacher? Is there some way to tell? How do I know if my teaching will help them or stick with them?

You know what I want to know? How do you know when you are an effective teacher? Is there some way to tell? How do I know if my teaching will help them or stick with them?

As someone just entering the profession, Pam is trying to figure out what it means to be a teacher. Questioning her practice and reflecting on her effectiveness in the dialogue journal, she was able to engage her mentor, Kim, in an important conversation. Kim's response both modeled reflective practice and encouraged Pam to keep asking questions:

> I wish I had specific and absolute answers for you, but I don't. I often go home wondering if what I'm doing in class is going to help the kids in the future. I think you're an effective teacher when your students are happy and enthusiastic about what they're doing, when students ask for help or extra time to work on things, when they run up and show you what they've done.

By refusing pat answers, Kim kept the dialogue alive and opened another path of inquiry. In other words, she demonstrated for Pam a reflective stance and promoted reflection in her protégé. Through this ongoing conversation, Pam and Kim took time to examine their practice and together work toward professional growth.

Section 3

Through collaboration, the experienced teacher and the novice teacher establish a dynamic professional partnership.

> *I believed that I was a stranger walking into a strange land and that it would pretty much remain that way. I did not know that I was walking into a dynamic world of give-and-take, where everyone was on a team working for the students. I did not realize the necessity of building positive relationships with other faculty members. What a support they are!*

Although each member brings a unique experience and understanding of the teaching process to the professional relationship, both novices and mentor teachers gain positive rewards from the collaboration. As suggested by the above quotation, professional partners may initially be unfamiliar with the benefits of working together. In a collaborative situation for the first time, this novice teacher learned that a dynamic teaching partnership creates supportive environments.

From working in her professional partnership, Kristin McAtee, realized similar benefits:

> That was one of the biggest things I have learned. This whole semester has been a lesson in how to work with the people who are on your side; who are working with you for the kids. And they are such a resource. They are people who care and will take their conference periods to do these things and will stay late with you and do after school programs and that's what keeps you going.

The support and time Kristin received helped her understand the importance of professional collaboration. She learned that being partners means working together toward a common goal.

However, beginning a collaborative relationship may not be easy. As a result, mentors must be aware of potential obstacles. For example, novice teachers may look to their mentors for easy explanations or simple solutions, or the experienced teachers may worry that novices' inexperience will be a burden. Often, these obstacles can cause difficulty in the initial stages of the relationship. As Kim Hoch reported:

> Our relationship started out experienced teacher and novice teacher because, I was nervous. It started to turn into more of a collegial or peer relationship because whenever she was teaching, we immediately discussed the lesson. She wanted to know things, and I wanted to tell her things and then when I would teach, I would start doing the same thing. "Well, what did you think about that, or how did that go?" It was really a great partnership at the end.

During the initial stages of their relationship, Kim was uncertain about the outcomes of working with a novice. However, as novice teacher Pam Reynolds gained more experience in the classroom and Kim became more comfortable with their partnership, they began a successful collaborative process. As Kim further explained:

Our relationship started out experienced teacher and novice teacher because, I was nervous. It started to turn into more of a collegial or peer relationship because whenever she was teaching, we immediately discussed the lesson. She wanted to know things, and I wanted to tell her things and then when I would teach, I would start doing the same thing.

> The first semester the other language arts teacher on my team and I would meet weekly to do our plans. Pam was also in on that planning. She didn't have a whole lot of input, but she was in the room with us, and at the table, hearing the discussion and the sharing. And then later Pam began to have more input in the lesson planning. She and I started doing the planning together.

Introducing Pam to the experience of team planning was a slow process, and although present at planning meetings, her input was minimal. However, through conversation, observation, and experience, Pam and Kim learned to work successfully together. Both mentor and novice gained insight from the experience. They recognized the inherent benefits of the collaborative process:

- New ideas, strategies and activities are developed as a result of the professional collaboration between experienced teacher and novice teacher.
- Both mentor and protégé grow professionally as a result of their experiences together.

3.1 Professional collaboration between experienced teacher and novice teacher promotes the development of new ideas, strategies and activities.

I really love your project idea. I can't wait to sit down with you and plan this out. You don't know how long I've wanted to do a poetry unit like this. Thanks!

Collaboration within the professional partnership acknowledges the contributions of both mentor and protégé. As mentor teacher Kim Hoch implies, the professional partnership provides opportunities for mentors and protégés to learn from one another and to develop strong practice through collaboration. Similarly, mentor Marilyn Lamin came to rely on her partner: "I have no problem sharing my concerns with an issue or asking for her input. We are very much on an equal level." Marilyn placed her trust in the collaborative process, and she was consistently reminded of the contributions Anne-Kathleen Kreger, a novice teacher, brought to their relationship.

- **Collaboration within the professional partnership acknowledges the contributions of both mentor and protégé.**
- **Both experienced and novice teachers feel empowered to take risks and develop best practice as a result of participation in collaborative professional partnerships.**

Often, however, in the beginning of the collaboration, the more experienced teacher takes the lead, providing timely feedback and support. As a result, novice teachers learn by observing and asking specific questions. Marilyn's belief in multicultural literature, for example, influenced Anne-Kathleen's approach to teaching literature in the classroom:

> The idea of doing that pretty much permeates Marilyn's room. It's not hard to be reminded of the world and the different cultures in it when you're inside her room. She talks about it and she's given me a lot of poems that I'm using now for the poetry unit that are more modern, poets coming from different cultures talking about issues that are relevant today.

By witnessing the effects a multicultural curriculum has on the English language arts classroom, Anne-Kathleen began to rethink her lessons and teaching practice. As she borrowed from and adapted Marilyn's approach, Anne-Kathleen acknowledged the contributions Marilyn made but also the importance of creating her own practice.

> She has been there with me and helped me out but at the same time encouraged me to try my own ideas. She and I are involved in the same goal. We might have different routes to that goal. We all have different teaching styles, and they've all helped me just kind of recognize who I am and what my style is. It is a balanced, effective style. The way she has taken me along, known when I would be able to do everything on my own even if I didn't know it. She knew it and had confidence in me. And she was right; I was okay.

Throughout her partnership with Marilyn, Anne-Kathleen was supported by a mentor who recognized her emergent skills, style, and developing practice.

In addition to observing and questioning, partners may begin collaboration by establishing goals or outlining possible timelines. Jennifer Troy and Tosh Callaway, for example, outlined a list of long-term goals for their classrooms at the outset of their partnership.

- Get all students to participate positively in class
- Get students to listen to, understand, and follow directions
- Help students enjoy and appreciate language
- Improve students' vocabulary
- Improve students' writing skills—sentence structure, vocabulary, organization, prewriting (brainstorming, clustering, webbing)—so that they can express themselves more effectively in writing
- Improve students' knowledge and usage of varied sentence structures
- Challenge students to find, in the poetry and readings, themes that are present in their lives
- Encourage pleasure reading
- Have students present their work in front of the whole class (to encourage speaking skills and some sense of pride/ownership in the work they produce)

By generating this list, the experienced and novice teachers began to work more closely together, articulating beliefs, clarifying goals, delineating common views, and providing guidelines for future collaboration. These goals created a base from which Jennifer and Tosh could begin working together.

Both experienced and novice teachers feel empowered to take risks and develop best practice as a result of participation in collaborative professional partnerships. Although experienced teachers have filing cabinets overflowing with units and plans they have developed over the years, new teachers bring different approaches and a fresh eye to the material. Moreover, both partners benefit from sharing resources and past experiences (Wolpert, 1996). When Mary Racine opened her files to her protégé, Jessica Barnes, the planning for the *Romeo and Juliet* unit began:

By working together, both partners acquire new ideas, teaching strategies, and classroom activities. They adapt old lessons, incorporate new materials, and as a result, develop new curriculum.

> I piled the stuff on her. There was my folder book that covers *Romeo and Juliet* and ways to teach it. I told her that we have a copy of the Zepherelli film in the English language arts book room, and we use that. We marshaled all these things for her first unit. She could use anything she wanted from these resources.

As they began to plan, both Mary and Jessica collaborated fully. Jessica suggested ideas and Mary responded with enthusiasm:

> I, too, like the concepts of thematic connections among genres. Maybe a brainstorming session on topics connected to *Romeo and Juliet* (i.e. suicide, young love, dysfunctional families) would be awareness raising. Music and art would be cool for *Romeo and Juliet*. Maybe the kids could do some of the legwork.

By working together, both partners acquire new ideas, teaching strategies, and classroom activities. They adapt old lessons, incorporate new materials, and as a result, develop new curriculum.

During this collaborative process, professional partners can glance over each other's lesson plans, offering opinions and suggestions for clarification. Recognizing these benefits, Jessica explained that, "Mary could just perceive problems that I didn't." Jessica further noted that throughout their collaboration, she appreciated Mary's experience and insight into possible misunderstandings the students might have.

As novice and experienced teachers implement their plans, they also begin to observe and assess their efforts. For novice Pam Reynolds and her mentor, Kim Hoch, the assessment process supplied perspective. Kim noted, for example, "It was so funny because we would very often see totally different things depending on who was teaching." Because both partners have participated in observation and instruction, they can review their lessons together and make suggestions for future practice. For example, Grace Brewster and her protégé, Wynne West, talked and evaluated their planning throughout their collaborative partnership. They recognized the importance of this process yet approached it from different perspectives. Wynne viewed evaluation as a time for critical analysis and improvement:

> I'd like to sit down with you and do a formal debriefing, kind of a critical analysis of the project: what we think worked well, what didn't, ideas for improving this kind of process.

By contrast, Grace saw it as one of reflection, focusing more on the positive aspects of the lessons.

> The time for reflections must begin. There were definitely some good parts to it—some of the kids really understood and got something out of it.

Because they assessed the unit together, both Grace and Wynne learned to see from different perspectives. When mentoring pairs approach their relationship from a collaborative perspective, they develop goals, answer questions, create lessons, and evaluate practice jointly. Consequently, partners can appreciate each other's contributions and come to rely on one another for insight and support.

3.2 Both mentor and protégé grow professionally as a result of their experiences together.

As you know, I consider myself pretty conservative, educationally, wanting to keep my activities congruent with my goals. My students are not going to be held accountable, on the TAAS or final exam, for drawing pictures. Yet, there are some kids who participated in ways I've never seen before. How do you feel about using activities like drawing, construction, etc. in the English classroom?

- **Professional partners learn from one another.**
- **The mentoring process can have implications for entire English language arts departments.**

Professional partners learn from one another. For Frank Pool and David Daniel, the professional partnership opened a space in which they could discuss teaching practice. After watching David teach a particularly successful lesson, Frank began to examine his own teaching. By talking with David, Frank was able to question his current practice and consider potential changes. At the same time, Frank lent credibility to David's perspective by simply asking for his opinion. The exchange of ideas through modeling, dialogue, and experience fosters professional growth, not only for the novice but for the mentor as well.

Grace and Wynne experienced a similar process. By observing each other, both gained access to new teaching practices. Reflecting on a unit Wynne had taught, Grace, an experienced teacher, recognized how much she had learned from Wynne's teaching:

> The kids did individual research projects based on issues they chose which affect their health and well-being. Their final projects took on many different forms. One of those was a script for a video. Wynne has an extensive background in film and theater and brought that expertise with her into the classroom. She actually brought in scripts of *The Simpsons*. The kids under her tutelage came up with such wonderful scripts—beautiful scripts—more than I know I could ever have elicited from them because I was untrained in script writing. The scripts included camera angles and shots that they wanted to take. It would have taken serious research on my part to have even attempted script writing in the project—a video to me would have been like a skit on tape as opposed to sophisticated "cut and edit," "fine shots," "video angle," and "over the shoulder shot" scripts they produced. I might not have attempted to use the video idea for the "Write for your Life" research project. So the kids learned so much from her knowledge and her expertise. They became comfortable with the terminology and production techniques, even creating costumes and sets unique to their videos. And I learned from Wynne how to incorporate those things into the writing.

Working to make learning interesting and relevant for their students, both Grace and Wynne developed professionally. Wynne's talents offered Grace and her students unanticipated opportunities for learning.

The mentoring process can have implications for entire English language arts departments. As teachers such as Grace and Wynne interact within the professional partnership, they may begin to recognize how they can foster such interactions throughout their teaching careers and within their departments. Mary Racine, an English language arts department chair, envisions how this process can enrich the experiences of new and veteran language arts educators. Mary explored these important issues in her reflective essay:

"How can I help?" might be the single most important question posed by effective mentors.

> To be a mentor is to participate in the journey of learning and refining the art of teaching. Mentoring involves observing, in this case a two-way mirror. It involves making sure that the new teacher has the necessary tools—materials, sources, strategies—to create a unit. It also involves suggesting—when it might be effective to send a student a postcard of reminder or reinforcement, when it is important to phone a parent, when it is necessary to deviate from the planned lesson. "How can I help?" might be the single most important question posed by effective mentors. In fact, it might be the single most important question posed by English language arts departments.
>
> Would a department chair who regularly asked "How can I help?" and who followed through on the answer to that question—whether it meant grading some papers, helping with writing conferences, teaching a lesson to free the teacher to make calls, or providing a guest speaker—be able to improve student achievement by providing support for language arts teachers?
>
> Would observing a tape of a language arts lesson be an effective way to begin the year as a department? Would collectively sharpening our observation skills open the door to improving instruction? Would it work to create a schedule that would allow all language arts teachers to observe several of their peers and to record the observations in writing?
>
> How helpful would it be to share the same resources in an organized way with teachers who teach any of the levels of freshmen English? Would the English Language Arts Department develop more pedagogical muscle if suggestions came from other colleagues as well as the department chair? Would suggestions help us to be more effective teachers?

> These mentoring practices—observing, suggesting, supporting—may answer the most important questions of our profession.

Recognizing the importance of the mentoring relationship, Mary understands that many English language arts departments will benefit if they consider the importance of teaching partnerships. Kim Hoch also recognized the value of this dynamic approach:

> I have always thrived on collaborative efforts. You know, working with another teacher even if it's just one other teacher, I feel so much more secure. I work better when I can talk out loud and bounce ideas off of people, and I can also make connections from what people say to something I want to do or something I'm thinking.

The collaborative professional partnership equips teachers with the necessary support to develop best practice. As Mary, Kim, and others illustrate throughout this resource guide, the mentoring process—whether initiating departmental change or establishing goals for a unit—can expand the possibilities for professional development. By offering a place to understand practice or support planning activities, mentoring encourages partners to gain new perspectives and new respect for the complexities of teaching.

Working with Student Teachers

> *Now my students and I were facing another adventure, a student teacher! With mixed emotions I recalled previous student teachers. Kate, a charming, creative person, was so teachable, so beloved, so enthusiastic. But then there was Emma. At midsemester she still didn't know students' names, had not generated one original idea for a lesson plan, and couldn't really articulate why she wanted to be a teacher other than to say, "My mother teaches." For this year's adventure, would we get another Emma? Or would another Kate dance into our classroom and into our lives? And then you came! You were neither Kate nor Emma, but a totally unique young woman who displayed—although cautiously at first—a real desire to teach, to learn, to explore, to stretch.*

Welcoming a student teacher into the classroom can, indeed, be an adventure. Mary Lee Whipple, a long-time cooperating teacher, has witnessed the comings and goings of many student teachers. She knows the unpredictability of opening her classroom to a novice. Eager to meet her new student teacher, Tammy, Mary Lee reserved making any judgments until she had time to get to know her new protégé. Their experience would take its own direction, as all partnerships do, and the relationship Tammy and Mary Lee developed would prove to be one that lasted beyond student teaching. Although their relationship may seem exceptional, the aim of all teacher preparation programs should be to foster relationships as supportive as theirs.

Student teaching parallels other mentoring relationships in most ways. However, it also has its own distinct features. Rather than the usual dyad of mentor and protégé, student teaching involves a triad: the cooperating teacher, student teacher, and university supervisor. Student teachers are regularly observed and evaluated by both cooperating teacher and supervisor, and as a consequence, student teachers must consider the expectations of two other people. In order to develop supportive and successful relationships, cooperating teachers, student teachers, and university supervisors must find a way to learn about each other, negotiate the transfer of teaching responsibilities, and create a series of experiences by which the student teacher gains independence and confidence.

Even for experienced teachers and supervisors, negotiating the transfer of responsibilities to a student teacher is often a difficult task. Considering the many skills a new teacher must learn, defining who does what and when is a process that takes some time. During this transfer, cooperating teachers and university supervisors share the task of providing a working environment suitable for the long-term growth of the student teacher. Although the mentor is responsible for the day-to-day classroom experience, the university supervisor is available to provide additional support and to act as a troubleshooter for the cooperating teacher and student teacher. Therefore the cooperating teacher and university supervisor must communicate clearly the boundaries and distribution of responsibilities to ensure an easy transition for the student teacher. The following chart outlines some of these responsibilities:

Mentor Teacher

- Orient the student teacher to the school and the students
- Model professional practice
- Provide regular and constructive feedback
- Create a safe climate
- Share instructional resources

Student Teacher

- Know the school resources
- Take initiative
- Incorporate a variety of teaching strategies
- Remain flexible
- Be professional and accountable

University Supervisor

- Be visible and available in the schools
- Model professionalism
- Be flexible with scheduling and curriculum
- Share practical strategies
- Troubleshoot miscommunications or misunderstandings

This information provides a starting point for mentor teachers, student teachers, and university supervisors to discuss the specific roles and responsibilities that each will assume.

One way that mentors can ease student teachers into the classroom community is by team teaching with them. In team teaching, mentor and new teacher take turns introducing new concepts, teaching cooperatively planned lessons, and monitoring student learning. For example, Grace Brewster initiated team teaching with her student teacher, Wynne West. She then used this practice to help Wynne gradually take on increased teaching duties. "Team teaching for one or two weeks, followed by occasional days of team teaching in the weeks ahead, seems to be the answer." Teaming builds a relationship between mentor and new teacher in many ways. It allows both professionals to contribute to each lesson, helps foster a strong relationship with students, and finally, allows mentor and new teacher to learn each other's teaching style.

Moving from team teaching to teaching on their own, student teachers may still struggle because they frequently see a gulf separating their lives as students and their lives in the classroom. After spending so many years as students, novice teachers are often unable to envision themselves as teachers. University supervisors can bridge this gap because they have both classroom teaching experience and close ties with the university. Courtney Kahn, a university supervisor, speaks to this issue:

> Many student teachers have trouble picturing themselves as teachers. They might not have an idea yet of what "real" teaching looks like, what "real" teachers do. One important job of the university supervisor and cooperating teacher is to help student teachers define their roles in the classroom, to guide them in the transition from thinking like students to thinking like teachers. They have spent so much time being *students* in the rather rarefied world of academia that student teachers may have trouble "moving to the other side of the desk," a phrase that I have heard one cooperating teacher use on several occasions. I think, though, that rather than asking student teachers to move to the other side of that proverbial desk, we should be asking them to get away from the desk, to meet their students in the middle of the classroom.

Courtney describes a scenario that is quite normal for new teachers—discovering their teaching selves in the classroom. Aware of this concern, university supervisors and cooperating teachers can provide student teachers with opportunities to experiment with teaching methods, to reflect on their practice, and to set professional goals.

Part of student teachers' professional growth includes learning to assess students' needs and being flexible enough to adapt to new circumstances. Pat, a student teacher, recently experienced something common to all teachers; her afternoon lesson proved disastrous even though the identical lesson, taught that morning, had been flawless. Chris Street, her supervisor, recalls this experience: "The failure of the morning's engaging lesson to similarly capture seventh period's imagination shocked her." Since Pat was so new to the field, she needed her supervisor's help to characterize this situation not as a disaster but as a normal event in the life of a teacher. As student teachers become increasingly comfortable with their skills as teachers, they come to see these occurrences as a necessary part of their growth.

With increasing comfort in the classroom, student teachers also reach for greater autonomy. However, the path to independence is rarely straight or smooth as Amy Fuller learned:

> I don't really mind when my cooperating teacher comes in and interrupts to calm the kids down: actually there have been times when I have been thankful that she has come into the room and quieted the kids because I was having a hard time getting them to behave and to focus on their work by myself. However, there are times when I feel that the students lose a little respect for me because she has to come in and "bail" me out.

Sometimes too much or too little guidance can prove disruptive. Effective mentors are able to help new teachers by providing support when warranted. From Amy's description, we get a sense of her frustration with her mentor, a natural response as two people attempt to negotiate uncharted ground. A few weeks later, Amy received the following assessment from her cooperating teacher, Donna Lynd:

> Your week of total teach went great! You came up with some great lessons! The students learned and enjoyed themselves. You are also doing well with classroom management. You always seem to know "why" if the class gets a little out of control—that's what counts. You obviously like our kids very much. You will always do well with them because these students can really tell when we like them or not.

As Amy became a more proficient teacher, Donna recognized her protégé's efforts and trusted Amy to handle the classroom alone. Throughout this period, both Amy and Donna maintained open and positive communication. In the student teaching experience, such communication can ease the tension of negotiating roles and boundaries. Misunderstandings can be avoided before they ever occur.

The communication between cooperating teacher and student teacher enables them to recognize when a complete transfer of the classroom responsibilities has occurred. Cooperating teacher Mary Lee Whipple expressed this feeling as she reflected on the first time she first left her class alone with student teacher Tammy O'Higgins:

> I sat in the Teachers' Lounge, nervously shuffling ungraded essays and trying to make small talk with whoever walked in. I couldn't grade papers, couldn't sit still, couldn't stop worrying aloud to my colleagues. I knew instinctively that you were fine, in control, enjoying the kids and the lessons and being totally immersed in your chosen profession. I guess I was going through the "letting go" process and having a bumpy ride. I began worrying over specifics: was Anthony so high (wired) or so low that he needed professional intervention? Would you recognize a medical emergency and call the "Help" button? Had I even told you about that button? What were the Chang twins, John, and Tony doing--off task again? Was Joan just relaxing? Were James and Elaine flirting? What about Ira? Why had he slacked off recently? Did you see all that? Of course, you did, and you could handle everything, as I had observed you doing many times.

Parting with students who have come to depend on their teacher is not easy. As Mary Lee found out, she was not indispensable. Her student teacher, Tammy O'Higgins, proved ready and willing to take charge of their shared classroom. However, Tammy did not reach this stage without the aid of her mentor teacher, who pushed, prodded, and supported her as she grew toward independence. Tammy's growth was captured by her mentor, Mary Lee:

> I don't remember when my concern dissipated and was replaced with confidence and pride in our accomplishment. It was hard for me to turn my babies over to a young stranger, but you had been transformed into a dedicated, energetic young teacher who had come into our lives with gifts and lessons to teach us all.

By maintaining an ongoing professional dialogue, the transition from student to teacher can be a profound experience for both members of the partnership. What often emerges is a relationship that combines two collaborating professionals' individual strengths and maximizes their effectiveness. This bond often endures beyond student teaching as both teachers discover how their practice has advanced through their cooperative teaching adventure.

5. Appendices

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Annotated Bibliography

National Standards

Casteel, J., Roop, L., & Schiller, L. (1996). 'No such thing as an expert': Learning to live with standards in the classroom. *Language Arts, 73,* 30-35.

This article discusses the potential for using content standards to build practice. The authors argue that standards should not control teaching and learning; instead, standards acquire their meaning in the context of teaching practice.

Fleischer, C., Koch, R., Lewis, J., & Roop, L. (1996). Learning to walk it, not just talk it: Standards and Michigan's demonstration sites. *Language Arts, 73,* 36-43.

This article brings together stories from standards demonstration sites in Michigan. Teachers studied the content standards in depth by examining and observing their teaching practice. The authors raise concerns about maintaining a productive and accepting community. They stress that standards must fit the community and school life.

National Council of Teachers of English. (1996). *Guidelines for the preparation of teacher of English language arts.* Urbana, IL: Author.

This document is a guide for developing and/or assessing teacher-preparation programs in English language arts. Chapters identify characteristics of effective teacher preparation programs, discuss effective transition to the classroom, and relate guidelines to NCTE/IRA Standards for English language arts.

NCTE Elementary Section Steering Committee (1996). Exploring language arts standards within a cycle of learning. *Language Arts, 73,* 10-13.

This article discusses the IRA/NCTE standards document and explains standards in relation to the debates within education, in schools, and in public policy arenas.

Shannon, P. (1996). Mad as hell. *Language Arts, 73,* 14-19.

The author argues that by accepting money from the federal government to establish Standards for the English language arts the National Council of Teachers of English (NCTE) has sold its soul. First he questions NCTE's role in a political process that asserts that schools are failing to meet the demands of the business world. Secondly, he feels NCTE—since dropped from the project for failing to "make expected progress"—should take whatever money is left and use it to support projects more consistent with the organization's philosophy and mission.

Wixson, K., Peters, C. W., & Potter, S. A. (1996). The case for integrated standard in English language arts. *Language Arts, 73*, 20-29.

This article describes ways to integrate standards into the English language arts curriculum. The Michigan project focuses on the development of content, performance, and the opportunity-to-learn standards that integrate listening, speaking, reading, writing and literature.

Zancanella, D. (1994). Local conversations, national standards, and the future of English. *English Journal*, 83, 23-29.

This article focuses on reform in English education. The author describes three reform movements: interdisciplinary curriculum, mass media in the curriculum, and the multi-cultural curriculum. He also articulates his pessimism concerning the effects of national standards to reform English curriculum.

Cooperating Teacher/Student Teacher Effectiveness

Ariza-Menendez, M. (1992). Interns' assessment of teachers: Perceived usefulness of developmental feedback. Paper presented at the Annual Meeting of the American Educational Research Association, San Francisco, CA. (Eric Document Reproduction Service No. ED 351 287)

The commitment, enthusiasm, and support of cooperating teachers are very important to student teachers. In response to questionnaires, student teachers indicated the feedback of the cooperating teacher is of vast importance to them. Student teachers said that they integrated feedback into their practice especially if it caused them to think about their practice and was practical in nature. Perhaps most interesting, they felt that daily, formal conferences were an important factor in the development of effective practices.

Bhagat, D., Clark, C., & Coombs, G. (1989). A study of shared self-interests in a university-school partnership. Paper presented at the Annual Educational Research Association, San Francisco, CA. (ERIC Document Reproduction Service No. ED 307 668)

This paper argues that traditional conflicts within the student teaching triad are minimized if supervisors, cooperating teachers, and student teachers work together and keep in mind the interests of others.

Britzman, D. P. (1991). *Practice makes practice*. Albany: State University of New York Press.

This book explores the contradictory realities of secondary teaching and how these are interpreted and acted upon by student teachers, teachers, administrators, and university faculty. Case studies portray the struggles of particular student teachers and trace how they make sense of learning to teach. The author situates the student teachers' experiences within a critical examination of the social, historical, and cultural milieu of teacher education.

Bunting, C. (1988). Cooperating teachers and the changing views of teacher candidates. *Journal of Teacher Education, 39*, 42-46.

As the public school setting becomes increasingly more important in the socialization of candidates for the teaching profession, questions arise as to the influence of school contexts. The author examines the effects of student teaching on a sample of candidates placed with cooperating teachers who hold varying educational views. Results indicate a relation between the views of cooperating teachers and the changing perspectives of teacher candidates.

Burstein, N. D. (1988). From observing to teaching: An examination of the relationships between student teachers' activities, perceptions and performance. Paper presented at the Annual Meeting of the American Educational Research Association, New Orleans, LA. (Eric Document Reproduction Service No. ED 313 325)

The transition from observation to time spent teaching during student teaching must be carefully structured due to the ecological factors that influence a student teacher's development. In this study, student teachers followed a similar pattern of movement from observing to teaching. However, time spent actually teaching varied from 3% to 50%. Weaker student teachers observed the most and taught the least, suggesting that time spent teaching is vital to success. The author argues that observation is important but ineffective if not accompanied by some teaching responsibilities.

Connelly, F. M., & Clandinin, D. J. (1988). *Teachers as curriculum planners*. NY: Teachers College Press.

Teachers' knowledge and expertise are emphasized in this book. The authors guide teachers through the process of understanding their own personal thinking and practice in the classroom. The concept of narrative is underlined throughout as the key to discovering how teachers and students make meaning in their lives.

Conner, K., & Killmer, N. (1995). Evaluation of cooperating teacher effectiveness. Paper presented at the Annual Meeting of the Midwest Educational Research Association, Chicago, IL. (Eric Document Reproduction Service No. ED 394 950)

This study found that cooperating teachers should be selected because of their ability to communicate, to provide feedback, and to share. Additional characteristics of effective cooperating teachers include the ability to provide a supportive environment, organization, enthusiasm, pedagogical knowledge, and flexibility. Four suggestions are made for cooperating teacher training programs: 1) there should be collaboration between university and districts; 2) current research in collaborative teacher training, should be included; 3) training in interpersonal communication skills—mentoring, counseling, conferencing, and observation of student teachers should be provided; and 4) expectations of effective student and collaborative teachers should be provided.

Corrigan, D. (1996). Teacher education and interprofessional collaboration: Creation of family-centered, community-based integrated service systems. In L. Kaplan & R. Edelfelt (Eds.), *Teachers for the new millennium: Aligning teacher development, national goals, and high standards for all students* (pp. 142-171). Thousand Oaks, CA: Corwin Press.

This chapter looks at the living and learning conditions of large numbers of poor children in our country. The author's critique advocates the need for integrated service systems. Since many agencies serve the same clients, schools are a natural place to create family-friendly support environments that reform school, health, and human service delivery systems.

Hauwiller, J. G., Abel, F. J., Ausel, D., & Sparapani, E. F. (1988-89). Enhancing the effectiveness of cooperating teachers. *Action in Teacher Tesearch*, *10*, 42-46.

This article outlines the steps taken in the development of an observation guide for teachers. To compose the guide, cooperating teachers participated in a series of development workshops. The article details the development and implementation of 7 workshop sessions built around the following types: a review of research on reflection, composition of an observation guide, and a simulated supervision episode.

Huberman, M. (1993). *The lives of teachers* (J. Nuefeld, Trans.) NY: Teachers College Press. (Original work published in 1989)

The author charts the complexity of the life cycles of teachers helping the reader to comprehend the dialectical relationship between the teacher and the workplace. Conceiving of teachers as developers, definers, and inventors of curriculum allows the reader to consider problems as well as possibilities connected with change in schools.

Kaplan, L., & Edelfelt, R. (Eds.). (1996). *Teachers for the new millennium: Aligning teacher development, national goals, and high standards for all students.* Thousand Oaks, CA: Corwin Press.

This edited volume contains a compilation of deliberations of The National Congress on Teacher Education that focused on ways to recruit, prepare, license, and support the teacher workforce. Issues such as changes required to allow teachers to guide students in reaching high standards as well as strategies needed to obtain and use the appropriate resources to do so are addressed.

Kleinsasser, A. (1991). Perpetuating teaching myths or debunking them? An analysis of the debriefing between a student teacher and a cooperating teacher. Paper presented at the Annual Meeting of the American Research Association, Chicago, IL. (ERIC Document Reproduction Service No. ED 335 347)

This case study revealed that the less precise the dialogue between the student teacher and the cooperating teacher, the more likely the perpetuation of cultural teaching myths. The authors recommend adopting a professional rather than a cultural model of teacher preparation.

Lind, K. K. (1984). Action research: Helping student teachers understand and solve classroom problems. Paper presented at the Annual Meeting of the Association of Teacher Educators, New Orleans, LA. (Eric Document Reproduction Service No. ED 244 948)

This article presents a systematic approach to action research in teacher preparation studies. Student teachers identified specific problems met in the classroom. They also defined the problem, formulated a plan of action to implement change, collected evidence to support the plan, and interpreted the evidence to see if it was effective. The author suggests action research assists preservice teachers in handling discipline and behavioral problems that are common to inexperienced teachers and assists them in focusing on their teaching strategies.

Lortie, D. C. (1975). *Schoolteacher.* Chicago: The University of Chicago Press.

This text examines the ethos of the teaching profession. The author's comprehensive sociological research includes historical review, intensive interviews with teachers, observational studies and surveys. In addition, he looks at the recruitment and socialization of teachers. This book provides genuine insight into the nature of teaching through narrative.

MacDonald, J. (1992). *Teaching: Making sense of an uncertain craft.* NY: Teachers College Press.

The author looks closely at the tensions, contradictions, and uncertainties of teaching using an authentic teacher's voice. Journal entries provide the reader a glimpse of the struggles involved in changing policy. MacDonald deals with teaching in a way that informs our understanding and makes us comfortable with ambiguity.

MacDonald, R. (1991). *A handbook of basic skills and strategies for beginning teachers: Facing the challenge of teaching in today's schools.* NY: Longman.

A practical experience guide and methods text for beginning teachers, K-12. The handbook provides a concise, "teacher-friendly" volume that addresses the developmental needs of new teachers as they encounter the complex realities of a contemporary classroom. It presents basic skills and strategies that will enable entering teachers to deal creatively and responsibly with the significant new challenges they face.

Muskin, C. (1990). A model of the influences on teacher practice and student learning: Case studies of twelve teachers inform preservice and inservice education. Paper presented at the annual Meeting of the American Association of Colleges for Teacher Education, Chicago, IL. (ERIC Document Reproduction Service No. ED 319 710)

A model of the influence on teacher practice and student learning is formulated and illustrated by analyzing the practice of 12 high school history teachers. Four teachers appeared most successful at meeting their goals. Differences in teacher practices are explained by school and individual factors, including school resources, departmental leadership, and teacher content/pedagogical knowledge.

O'Shea J., Hoover N., & Carrol, R. (1988). Effective intern conferencing. *Journal of Teacher Education. 39*(2), 17-21.

The authors examined specific procedures for conducting pre- and post-observation conferences with interns, including the relationship between long-term goal setting and interns' self-evaluation skills. Basing the post-observation conference on data collected during the observation allows the intern to make independent decisions regarding the effectiveness of the lesson. Therefore the assessments of the university supervisor are less likely to influence interns' decisions.

Polachek, D. M. (1992). Professional awareness for cooperating teachers. Paper presented at the Annual Meeting of the American Association of Colleges for Teacher Education, San Antonio, TX. (Eric Document Reproduction Service No. ED 346 070)

Because of the critical role that student teaching plays in teacher education programs, cooperating teachers should be adequately prepared to provide the best possible models for student teachers. An effective cooperating teacher training program is research-based, integrates theory with practical application, and provides cooperating teachers with the expertise needed to supervise student teachers.

Rinne, C. H. (1995). *Excellent classroom management.* NY: Wadsworth Publishing.

This book is written for preservice and inservice teachers. Utilizing microteaching, it provides the reader with clinical practice in content-oriented methods of classroom management. The text is divided into three parts: differences between conventional and excellent classroom management, content-focused techniques, and targeted actions encouraging effectiveness in classroom management.

Schmidt, M., & Knowles, J. G. (1994). Four women's stories of "failure" as beginning teachers. Paper presented at the Annual Meeting of the American Educational Research Association, New Orleans, LA. (Eric Document Reproduction Service No. ED 375 080)

This study focused on the "failure" experienced by four female novice teachers who were successful in university course work but experienced considerable difficulty in their initial teaching assignments. The analysis focused on the women's personal histories, understanding of themselves as teachers, instructional problems, and the contexts of their beginning teaching experiences. The authors' speculated that collaborative styles of supervision might have allowed these student teachers to succeed.

Smagorinsky, P., & Jordahl, A. (1990). The student teacher/cooperating teacher collaborative study: A new source of knowledge. Paper presented at the Annual Meeting of the American Educational Research Association Boston, MA. (ERIC Document Reproduction Service No. ED 322 090)

Collaborative studies conducted between a student teacher and a cooperating teacher can provide a productive relationship from which both can learn a great deal about teaching, learning, and research. This study discussed a structure for the cooperating teacher to observe and

evaluate instruction, and for both teachers to reflect on the relative effectiveness of different teaching methods. The authors propose this type of collaboration as a model for conducting classroom research.

Smith, D. (1992). Intern perspectives on the quality of cooperating teacher supervision. (Report-Research/Technical No. 143). Saskatoon, Canada: Saskatchewan Univ., Saskatchewan College of Education. (Eric Document Reproduction Service No. ED 347 149)

To determine the effectiveness of practicum supervisory practices by cooperating teachers, student teachers were asked the following questions: 1) What are interns' perceptions of their cooperating teachers' supervision? 2) What are the interns' perceptions of ideal supervisory behavior? 3) Which supervisor behaviors bring the intern satisfaction? 4) Does intern satisfaction with supervision vary with training and experience in supervision? Intern satisfaction increased when interns and cooperating teachers experienced training and frequent practice in clinical supervision.

Sternberg, R. J. & Horvath, J. A. (1995). A prototype view of expert teaching. ***Educational Researcher. 24 (6), 9-17.***

The authors call for a re-conceptualization of teaching expertise, one based on a psychological understanding of how experts differ from non experts and how people think about expertise in the real world. To this end, the authors propose that teaching expertise be viewed as a category structured by the similarity of expert teachers to one and another.

Vinz, R. (1995). Opening moves: Reflections on the first year of teaching. ***English Education*, *27*, 158-201.**

A careful analysis of four first year teachers' responses to their beginning experiences revealed a need to adjust methods coursework requirements. Students are now asked to reconceive knowledge and to define and reflect on perplexing teaching moments. There are many opposing forces within any educational context. Through collaborative inquiry novice teachers are encouraged to perceive them as ongoing opportunities to learn throughout their careers.

Warner, J., & Bryan, C. (1995). ***The unauthorized teachers' survival guide.*** **Indianapolis, IN: Park Avenue.**

The authors present an easy-to-read text filled with practical tips and stories intended to encourage new and experienced teachers to gain realistic perspectives regarding day-to-day frustrations and concerns.

Wolpert, E. M. (1996). A response to chapter 2. In L. Kaplan & R. Edelfelt (Eds.), ***Teachers for the new millennium: Aligning teacher development, national goals, and high standards for all students*** **(pp. 36-42). Thousand Oaks, CA: Corwin Press.**

In this chapter the author responds to six criteria raised in the previous chapter by Mary Diez regarding effective preservice teacher training. His discussion centers primarily upon the dispositions needed of effective teachers and the Teach for America controversy in which he feels the preservice education component is rather weak. Finally, he raises the question: Who will prepare the next generation of teachers?

Cooperating Teacher/Student Teacher - Mentoring

Anderson, E., & Shannon, A. (1988). Toward a conceptualization of mentoring. ***Journal of Teacher Education. 39*****, 38-42.**

The author claims that mentoring may best be defined as a nurturing process in which a more skilled person, serving as a role model, teaches, sponsors, encourages, counsels, and befriends a less skilled person for the purpose of promoting professional development. Mentoring programs for preservice teachers identify essential functions of the mentor, possible mentoring activities, and dispositions that mentors should exhibit.

Enz, B. J., & Cook, S. J. (1992). Student teachers' and cooperating teachers' perspectives of mentoring functions: Harmony or dissonance? Paper presented at the Annual Meeting of the American Educational Research Association, San Francisco, CA. (Eric Document Reproduction Service No. ED 350 291)

Student teachers and cooperating teachers were administered a survey that identified 14 functions a cooperating teacher might provide. The instrument reflected three domains of concern articulated by student teachers: personal—friendship, support, and encouragement; instructional—instructional delivery and management; professional—understanding and operating in complex school culture. A shared understanding of the cooperating teacher's role facilitates useful dialogue for the student teacher. Similarities in perceptions included seeing the cooperating teacher as the instructional guide and personal confidante. Differences included cooperating teachers' and student teachers' perceptions of the importance of advice about classroom management, the amount of teaching and observing, and the importance of helping locate and select resources.

Freiberg, M. R., Zbikowski, J., & Ganser, T. (1996, April). Where do we go from here? Decisions and dilemmas of teacher mentors. Paper presented at the Annual Meeting of the American Educational Research Association, New York, NY. (Eric Document Reproduction Service No. ED 395 930)

The experiences of five mentors in an urban school district were examined in this study. Interviews with the mentors revealed that they felt a sense of increased confidence in dealing with other adults. In addition, they held a more clearly defined set of beliefs about teaching and curriculum, and reflected more objectively on their own teaching. They reported having developed a sense of professionalism about three aspects of mentoring: the freedom to create one's own time schedule, the development of a broader view of education as a whole, and the desire for professional growth. This article provides recommendations for staff developers for use in mentoring programs.

Gold, Y. (1992). Psychological support for mentors and beginning teachers: A critical dimension. In T. M. Bey & C. T. Holmes (Eds.), M***entoring: Contemporary principles and issues*** **(pp. 25-34). Reston, VA: Association of Teacher Educators.**

The author proposes a comprehensive support system that meets individual teachers at their level of psychological need: 1) Emotional-Physical; 2) Psycho-Social; and 3) Personal-Intellectual. Attributes of a mentor that should be developed include listening skills, availability and time, and helpfulness. Mentors must cultivate feelings of safety and encouragement with a new teacher.

Head, F. A. (1992). The reality of mentoring: Complexity in its process and function. In T. M. Bey & C. T. Holmes (Eds.). *Mentoring: Contemporary principles and issues* (pp. 5-24). Reston, VA: Association of Teacher Educators.

This chapter reveals many aspects of the complexity of the mentoring task such as some needs of the beginning teacher and some characteristics of a helpful mentor. Further, the authors examine the mentoring process itself through its phases, functions, and sometimes conflicting dimensions. Awareness of the functions of mentoring alerts educators to different styles of mentoring. Mentorship is valuable and functional if examined critically and implemented wisely.

Neal, J. C. (1992). Mentoring: A teacher development activity that avoids for evaluation of the protégé. In T. M. Bey & C. T. Holmes (Eds.), *Mentoring: Contemporary principles and issues* (pp. 35-50). Reston, VA: Association of Teacher Educators.

Formal evaluation procedures that compare teaching practices to established standards of performance represent a high level of stress for most teachers. Unconditional acceptance of a teacher and measurement of that teacher's performance are at opposite ends of a continuum. A mentoring program should be clearly distinguished from formal evaluation to best serve the professional growth of novice teachers. Therefore mentorship must not be performed as evaluation.

Neubert, G. A., & Stover, L. T. (1994). Peer coaching in teacher education. (Report No. ISBN-0-87367-371-9). Bloomington, Indiana: Phi Delta Kappa. (Eric Document Reproduction Service No. ED 378 140)

Preservice peer coaching is a collegial relationship between student teachers who provide reciprocal assistance to one another as they incorporate new skills and approaches into their teaching. The typical cycle includes a preview conference, during which the student teachers discuss the focus of the upcoming lesson; observation of the lesson by the student teacher coach; and a follow-up conference, during which they analyze the lesson. Peer coaching promotes reflection on teaching.

Reflective Practice

Bean, T. W., & Zulich, J. (1989). Using dialogue journals to foster reflective practice with preservice, content-area teachers. *Teacher Education Quarterly, 16* (1), 33-40.

This article outlined the need for structuring time and opportunity for reflection. The specific course described in the article, as well as the focus on the professor/student relationship, used dialogue journals to promote reflection. Both the potential and the limits of dialogue journals are discussed.

Bolin, F. (1988). Helping student teachers think about teaching. ***Journal of Teacher Education*, *39*** **(2), 48-54.**

Bolin focuses on how student teachers develop a concept of teaching and how they think about their roles. Bolin's case study of one preservice teacher is based upon journal entries and interviews with the university supervisors. Findings suggest that the journal may be an effective tool in helping student teachers become reflective about their teaching.

Schön, D. A. (1983). ***The reflective practitioner: How professionals think in action*****. NY: Basic Books.**

The author examines five professions-engineering, architecture, management, psychotherapy, and town planning-to show how professionals solve problems. The author maintains that professionals rely on improvisations learned in practice. How this unarticulated process, "reflection-in-action," works is described, as well as how it might be fostered in future professionals.

Supervisor Concerns

Cohn, M., & Gellman, V. (1988). Supervision: A developmental approach for fostering inquiry in preservice teacher education. ***Journal of Teacher Education*, *39*** **(2), 2-8.**

The authors argue for a developmental approach to preservice supervision stating that there are three phases in the development of student teachers and that different models of supervision are appropriate for each phase: 1) Ego counseling—the personal response of the beginning teacher; 2) "Situational Teaching"—as the student teacher begins to be perceived as a teacher she must learn how to become a teacher; and 3) Clinical Supervision—late in the semester student teachers must demonstrate that they can follow teaching with reflection upon performance.

Hoover, N., O'Shea, L., & Carrol, R. (1988). The supervision-intern relationship and effective interpersonal communication skills. ***Journal of Teacher Education, 39*** **(2), 28-34.**

Critical skills in the supervision of student teachers include: communication—the ability to motivate and strive for quality performance; managerial—the ability to make decisions that foster productive relations; and technical—the ability to recognize instructional procedures of effective teaching. Additionally, there are three key psychological constructs critical to effective supervision for the student teacher: a) unconditional positive regard, b) empathy, and c) congruence. Facilitative behavior styles of a supervisor or cooperating teacher were direct (delineating ways to improve) and indirect (probing to have the student teacher identify their own strengths and weaknesses).

Kauffman, D. (1992). Supervision of student teachers. (Report No. EDO-SP-91-7). Washington, DC: Office of Educational Research and Improvement. (Eric Document Reproduction Service. ED 344 873)

This report focuses on the student teacher, the school-based cooperating teacher, and the university supervisor, all of whom form a supervisory triad. Barriers to improved student teaching supervision such as incongruent role expectations and lack of substantive communication and collaboration among triad members are discussed. Some efforts designed to overcome these barriers include: training for university supervisors to re-conceptualize their roles; training for cooperating teachers to analyze their teaching and supervisory techniques; and the selection and matching triad members in a systematic way.

Lange, J., & Burroughs-Lange, S. (1994). Intensifying the professional learning of student teachers: A collaborative process. Paper presented at the annual meeting of the Australian Teacher Education Association, Brisbane, Queensland, Australia.

The term, "harmony and organic collaborative partnership," characterizes an effective relationship between the cooperating teacher and the student teacher. This relationship may be difficult to achieve because the cooperating teacher must make an investment of time and emotions to help prepare the student teacher. Effective professional development includes the ability to be reflective and use problem solving leading to autonomous, ongoing learning. For this to occur the student teacher must have the confidence to apply the process skills of inquiry and problem solving to teaching, have as her purpose the advancement of professional learning, and must be involved in the democratic process of her own learning including reflectivity and autonomy.

Mitchell, J. (1994). An exploratory analysis of the substantive aspects of the feedback phase of the supervisory cycle. Paper presented at the annual meeting of the Australian Teacher Education Association, Brisbane, Queensland, Australia.

Surveying 346 student teachers, the author found that 53% expressed concern about the quality of the feedback provided. Learning from the feedback in post-conference observations can be enhanced through collaborative rather than directive conferences between the cooperating teacher and the student teacher. The post conference gives the student teacher valuable insight into the cooperating teacher's practical knowledge.

Richardson-Koehler, V. (1988). Barriers to effective supervision of student teaching: A field study. *Journal of Teacher Education, 39* (2), 28-34.

The author reports on a participant observation study of 14 elementary student teachers. The purpose was to identify the barriers to improvement of the student teaching experience faced by university supervisors. The article argues for reflective practice, explaining that teachers must be able to ground their practices in theory and principles and concludes with suggestions for improvement.

Portfolio

Chance, L., & Rakes, T. (1994). Differentiated evaluation in professional development schools: An alternative paradigm for preservice teacher evaluation. Paper presented at CREATE National Evaluation Institute, Gatlinburg, TN. (ERIC Document Reproduction Service No. ED 376 162)

The differentiated model of student teacher evaluation is a collaborative model in which classroom teachers become equal partners with university liaisons in the supervision of student teachers. This partnership reflects the professional development schools' collaborative approach to other educational activities. including team-teaching, joint research, and teacher training. The concept proved intriguing. An effective student teacher portfolio would contain contributions from the student teacher, the cooperating teacher, and the university supervisor.

Shannon, D. M. (1994). An evaluation approach for the development of preservice teachers. Paper presented at the Annual Meeting of the Center for Research on Educational Accountability and Teacher Evaluation, Gatling, TN. (Eric Document Reproduction Service No. ED 378 138)

This paper provides an overview of a teacher evaluation system designed to improve the education of preservice teachers by promoting self-assessment, reflection, and professional growth. The system uses a portfolio approach that includes a simulation exercise in pedagogical decision-making. The five components of the portfolio are a resumé, self-evaluation, most successful lesson plan, least successful lesson plan, and student evaluation instrument. The article calls for alternative evaluation methods and discusses issues such as perspectives of the university supervisor, the cooperating teacher, and the student teacher.

Simmons, B. J. (1995, Winter). Developing and using portfolios. ***Kappa Delta Pi Record*****,** 56-59.

This article discusses some guidelines for making and using professional portfolios as a self-evaluation and marketing tool. The article is directed on those seeking employment as classroom teachers. Generic ideas are presented so that teachers can easily modify them to fit their particular needs. Topic areas include: professional data, educational data, and personal data. In addition, suggestions for packaging and using the portfolio are offered.

Recommended by Teachers and Student Teachers

Abrams, M. H. (1981). ***A glossary of literary terms.*** **New York: Holt, Rinehart and** Wilson.

Abrams' work provides an exhaustive source of literary terms and their definitions. This book is a must for honors, gifted and talented, and advanced placement classes. This resource is a comprehensive tool for teachers and students.

Atwell, N. (1987). ***In the middle: Writing, reading, and learning with adolescents.*** **Portsmouth, NH: Heinemann.**

A practical guide for establishing a reading/writing workshop in the classroom. The book begins with the author's thoughts on teaching and making the most of middle school student abilities. The book's bulk contains nuts-and-bolts ways to set up and maintain a workshop. Her personal vignettes and examples of students' writing give teachers a solid base from which to begin. Thorough appendices include lists and sample forms.

Benet, W. R. (1965). ***The reader's encyclopedia.*** **New York: Crowell.**

The Reader's Encyclopedia offers insightful and valuable information on authors, poets, works, genres, literary movements, characters, places, settings, and techniques utilized in classic to modern prose and poetry. Both general in scope and specific in detail, this reference book is a real asset to both teachers and students.

Bruner, J. (1962). ***The process of education.*** **Cambridge, MA: Harvard University Press.**

Physicists, biologists, mathematicians, historians, educators, and psychologists came together to consider the nature of learning process. Bruner discusses his theory that learning under optimum conditions can lead to learning how to learn. Grasping the principles/structures of one subject permits many other subjects to be related to it meaningfully.

Calkins, L. M. (1994). ***The art of teaching writing.*** **Portsmouth, NH: Heinemann.**

Calkins looks at the writing process in a positive, practical way, drawing upon her intimate knowledge of classroom life. This widely encompassing book provides a glimpse into the practical and theoretical underpinnings of the successful reading/writing workshop.

Carlson, L. M. (Ed.). (1994). ***Cool salsa: Bilingual poems on growing up Latino in the United States.*** **New York: Holt & Co.**

These poems are written in both English and Spanish. Great to use with *The House on Mango Street* by Sandra Cisneros.

Carroll, J. A. (1993). ***Acts of teaching: How to teach writing.*** **Englewood, CO: Teacher Ideas Press.**

A comprehensive textbook used in the New Jersey Writing Project-Texas. Using a dialectical journal format for responding to scholarly journal articles and sections of books on teaching the writing process, the authors pinpoint important concepts as well as practical applications. This book for all grades offers extensive and easy-to-follow guidelines for implementing the writing process.

Corel Corporation. (1996). ***Corel mega gallery 2.0.***

This five-CD multimedia set-up comes with over 45,000 different Clip Art images, hundreds of fonts, and numerous sounds and Quicktime videos. The Clip Art and the fonts will greatly magnify what you can do with your handouts and presentations. They are eye-catching and eye-pleasing.

Daniels, H. (1994). ***Literature circles: Voices and choice in the student-centered classroom.*** **York, ME: Stenhouse Publishers.**

This book gives specific techniques for starting and managing literacy circles. It includes instructions/activities for all grade levels. Ideas and suggestions for extending literacy circles across curriculum are also included. Worksheets are provided for copy and use.

De la Croix, H., & Tansey, R. G. (Eds.). (1986). ***Gardner's art through the ages.*** **8th ed. San Diego, CA: Harcourt Brace Jovanovich.**

This art history book is a valuable resource for secondary English teachers. The text includes information about society, historical events, literature, architecture, and art throughout history in an easy-to-read format. Students will find the maps and timelines helpful when studying a particular time period. Graphics provide examples of tools, clothing, rituals, and entertainment characteristic of various civilizations.

Dunning, S., & Stafford, W. (1992). ***Getting the knack: Twenty poetry exercises.*** **Urbana, IL: NCTE.**

The authors both poets, present a collection of twenty poetry writing exercises. Many of the exercises focus on moving from "regular" writing to poetry. Others focus on the "copy/change" technique. All exercises emphasize revision. This is a good resource for making poetry writing non-threatening to students.

Ehrlich, E., & De Bruhl, M. (1996). ***The international thesaurus of quotations, revised and updated.*** **NY: Harper-Perennial.**

This thesaurus offers 16,000 quotes arranged by theme in the first part of the book and by author in the second section. Teachers can easily and quickly find expressive quotes to add "flavor" to their lessons. The practical index allows teachers to connect their quote of the day with a theme explored in the day's lesson.

Emig, J. (1971). ***The composing processes of twelfth graders.*** **Urbana, IL: NCTE.**

Janet Emig attempts to identify the feelings, attitudes, and self-concepts which form the invisible components of the "composition." She offers interesting views and profiles of the active writing process and some ways to teach it. Further Emig reports contradictions between what good students and established writers actually do and what language textbooks say student writers ought to do.

Fuller, G., & Newman, K. (1990). *Step up to the TAAS.* TX: Gale Fuller, INC.

Each book is divided into levels—grade six through twelve. The first section addresses the objectives for the written compositions and the second section addresses the objectives used with editing. Tips are now given on how to achieve 3's and 4's and how to avoid 0's and 1's. This text is helpful in clarifying expectations on TAAS writing examinations. It provides visual organization structures to assist with the prewriting stage of the writing process as well.

Gensler, K., & Nyhart, N. (1992). *The poetry connection: An anthology of contemporary poems with ideas to stimulate children's writing.* New York, NY: Teachers and Writers Collaborative.

This book begins by explaining that the model poems were chosen for their "capacity to start an original poem moving within a child." The methods for writing poetry are genuinely fun and keep the student's interest. Included in the anthology of poems are such famous poets as Theodore Roethke and Sylvia Plath. The best part of the anthology, though, are the 82 pages of poetry written by children from the second to the ninth grade.

Glasser, W. (1990). *The quality school: Managing students without coercion.* New York: Perennial Library.

Glasser presents and bases his theory of human behavior on work done by Dr. Edward Deming from the business world. Glasser states that human behavior is controlled by an inner control of actions. He feels that the key to managing students is to put the teacher and school in their quality world via relevant and rigorous curriculum, and by providing students freedom, choice, and respect.

Radford, M., & Trois, M. (Producers). (1995). *The Postman: Il Postino* [Film]. Burbank, CA: Miramax Home Entertainment.

Chilean poet Pablo Neruda, in Italian exile during the early 1950s, influences a semi-literate postman to become a poet and a man. Rated PG.

Inchansti, R. (1993). *Spitwad sutras: Classroom teaching as sublime vocation.* Westport, CT: Bergin & Garvey.

This teacher's narrative is honest and balanced. Dedicated to all beginning teachers, Spitwad Sutras is a story of changes in response to the classroom, and is a testament to the positive influence an experienced, thoughtful, caring mentor can have on a beginning teacher.

Kennedy, X. J., & Gioia, D. (1995). *Literature: An introduction to fiction, poetry, and drama* (6th ed.). Edition. New York: Harper Collins.

Kennedy's chapters on poetry are among the best written. They address a curious young reader without condescension or tediousness.

Kirby, D. (1988). ***Inside out: Developmental strategies for teaching writing*****. Portsmouth: Boynton/Cook Publishers.**

A 260 page resource on how to teach writing. The book covers classroom environment, journals, writing poetry, responding to student writing, grading and evaluating writing about literature, and expository writing. It is full of practical ideas and activities. It is a wonderful book that gets your mind geared for teaching writing.

Kohn, A. (1996). ***Beyond discipline: From compliance to community*****. Alexandria, VA: Association for Supervision and Curriculum Development.**

This book asks us to forget our assumptions about the students and reexamine our own expectations and tasks assigned. Kohn promotes the idea of teachers working with students to make decisions together. It is all about community building and is very positive and filled with humor.

Literacy cavalcade**. Jefferson City, MO: Scholastic.**

This is a monthly magazine which is published during the nine months of the academic year. In every issue there are selections from writers such as Derek Walcott, Julia Alvarez, Edwidge Dantecat, and Nadine Gordiner. These selections, and the discussion questions which follow, are excellent. In addition, each issue contains a writer's workshop with exercises on diction, syntax and imagery which are very useful.

Microsoft Corporation, Software Division. (1995). ***Microsoft Publisher 3.0.***

There is a new '97 version of this versatile program. It has all sorts of platforms from which you can make flyers, resumes, banners, and envelopes. The program does come with some Clip Art images and a Page Wizard, but you can design your own works and bring images in from outside the program. Publisher also has a neat Text Art feature that allows you to present text in unusual ways such as waves, circles, or inflations/deflations.

Moyers, B. (1995). ***The language of life: A festival of poets*****. New York, NY: Doubleday.**

This is a collection of poetry and interviews compiled at the 1994 Geraldine R. Dodge Poetry Festival. The set includes a book, a teacher's guide with discussion questions and activities, and audio tapes that allow the students to hear the poetry in the poets' own voices. Featuring modern poets and poetry from across many cultures, this poetry motivates students to actively discuss current issues. A Public Broadcasting System video is also available.

Neumann, B. H., & McDonnell, H. M. (Eds.). (1996). ***Teaching the short story: A guide to using stories from around the world*****. Urbana, IL: NCTE.**

This text incudes annotations on 175 short stories by recognized authors from around the world. The annotations, written by classroom teachers, provide background information on the author, a summary of the story, and a comparison of the story to frequently anthologized works. Six indices enable teachers to select appropriate stories according to criteria such as country, theme, and literary devices.

O'Brien, P. (Ed.). (1993). ***Shakespeare set free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream.*** **New York: Washington Square Press.**

Written by teachers for teachers, this text offers creative ideas for teaching Shakespeare to students of all grades and abilities. Stressing the need to perform Shakespeare to experience the beauty of his language and the universal appeal of his themes, Shakespeare Set Free outlines entire units for the three plays. The text includes a unit timeline, lesson ideas, and even handouts for the students for each of the three plays. Teachers are encouraged to adapt all ideas and lessons for their classroom environment.

Postman, N. (1985). ***Amusing ourselves to death.*** **New York: Viking.**

This book contains observations on contemporary culture and education in relation to television viewing. Neil Postman argues that we must recognize the ways that media shape our lives. He offers suggestions as to how to withstand the media onslaught.

Purser, D. (1996). Grammar in a nutshell. ***English Journal*, *85*** **(7), 108-114.**

Purser poses a solution to the problem of discussing grammatical concepts with students who do not know the terminology. Her method can be used by teachers who wish to work grammatical concepts in as needed, on an individual basis. The construct of a grammar puzzle may be used over several years and will work with visual and kinesthetic learners. A good idea for all teachers of a department to adapt if viewed as a means, not an end.

Rico, G. L. (1983). ***Writing the natural way.*** **New York, NY: G. P. Putnam's Sons.**

This is an effective book with ideas to enhance creativity and writing confidence. It includes right brained techniques to release expression. Some of the most useful areas covered are clustering (a brainstorming technique for words, phrases, etc.), recurrence (patterns found in clustering), and creative tension (using opposite images to generate vitality in writing).

Rief, L. (1992). ***Seeking diversity.*** **Portsmouth, NH: Heinemann.**

The author shows us how she has adapted the work of Nancy Atwell, Donald Graves, and Lucy Calkins to her classroom. She chronicles her own learning as a reader and writer in her classroom along with her students. From organization tips to the integration of art with literacy to an appendix filled with gems such as letters to parents, this book provides many strategies and techniques for teaching adolescents.

Rose, M. (1989). ***Lives on the boundary: The struggles and triumphs of America's underprepared.*** **New York: Free Press.**

Rose helps the reader to see how current definitions of literacy fail to tap into the potential students possess. He argues that creative literacy instruction can awaken the hidden capacities of children. The author captures the challenges and rewards in the battle against illiteracy.

Routman, R. (1996). ***Literacy at the crossroads.*** **Portsmouth, NH: Heinemann.**

This resource guide clarifies issues connected with literacy education reform. Routman inspires readers to speak up regarding current misconceptions about what constitutes good teaching. She airs openly current dilemmas whole language teachers face in the back-to-basics movement. Teachers are encouraged to express their opinions regarding responsible language arts teaching practices.

Szabos, J. (1995). ***Novel approach to reading.*** **Torrance, CA: Good Apple.**

This text gives you realistic activities and handouts that can be used with any novel at any level. It stages the various question strategies that students can use from Bloom's Taxonomy. The activities are hands-on, creative, and suitable for any theme. It is an effective source for on-going reading. In addition, it targets reading skills using the novel you are reading in a fun, motivational manner.

Schaffer, J. C., Foster, A. L., Hewett, J., & Jordan, R. (1991). ***Teaching Romeo and Juliet.*** **San Diego, CA: Jane Schaffter Publications.**

This curriculum unit for teaching *Romeo and Juliet* to high school students comes complete with a unit outline, vocabulary exercises focused on the play, study questions, quizzes, tests, games, sample essays and essay prompts, and project ideas. Teachers are encouraged to modify all ideas in the packet to fit their teaching styles and the learning styles of their students. Answers to all of the questions and tests are not provided, and most of the questions require the students to understand more than simply the plot of the play.

Volavkova, H. (Ed.). (1978). ***I never saw another butterfly.*** **New York: Schocken Books.**

This book is a collection of poems and drawings from children at the Terezin Concentration Camp. These writings and pictures can easily be incorporated into poetry units or lessons relating to the Holocaust.

Weaver, C. (1996). ***Teaching grammar in context.*** **Portsmouth, NY: Boynton/Cook, Heinemann.**

Offers alternatives to teaching of formal grammar in light of research findings which show that the teaching of formal, isolated grammar to high school students makes no difference in their ability to write, to edit, or to score better on standardized tests. Weaver offers practical alternatives to working with grammatical concepts in language instruction, with examples of mini-lessons. Xeroxed in the packet are the table of contents, her outline of suggestions, and an approach to grammar based on learning theory and mini-lessons.